



Republic of the Philippines

MARINDUQUE STATE COLLEGE

Tanza, Boac, Marinduque

SCHOOL OF GRADUATE EDUCATION AND PROFESSIONAL STUDIES

Jisho to Chizu: Knowing your own Culture

STA. CRUZ

**Foreign Language 2
First Semester AY 2020 - 2021**

First Century of Marinduque Heritage Conservation with Japanese Language and Culture

Given the context of a worldwide pandemic, still awaiting for the vaccine to be available for mass inoculation, the EdM02: Advanced Foreign Language (Nihongo/ Nippongo) has to go on. For better or worse, on the occasion of the centennial celebration of Marinduque as an independent province, language and cultural studies must continue to serve and give back. Not only for compliance sake or additional burden to graduate students but more importantly for the next generation of students who would be marked as survivors of the Covid19 and climate emergency. Rather choosing the path of least resistance and continue the exact same route of practice writing sheets, flash cards, cultural mapping forms and reflections, there are a number of innovative ways of pursuing the deliverables.

As demonstrated by a couple of batches of the Japanese language and culture course, pecha kucha 2020 and jisho to chizu pandemic edition was curated online with scanned copies of the practice writing sheets, electronic flash cards, accomplished files of cultural mapping forms were uploaded to noblogs.org and archives.org for reference and documentation purposes. Given the flexible learning modalities, everything is conducted remotely synchronously and asynchronously. Just the same, the students were assigned tasks for the Santa Cruz Cultural Mapping: natural, built, movable and intangible cultural heritage. Although most of them cannot go places physically, there were other means of engagement and completing the deliverables.

Santa Cruz is among the first three established visita by the Spanish friars in the province along with that of Boac and Gasan. Since the cultural mapping efforts in Mogpog and Buenavista have began, the next phase is going to take place in Torrijos and Gasan. Santa Cruz pushed through their training of local mappers just last October utilising online mode as well. Lastly, everything would go full circle once a robust conservation management plan would be implemented in Boac with the establishment of a heritage zone or district.

With the closing of the first century of Marinduque as a province of its own, new age language, culture and arts researchers would be molding the future during the next 100 years. This would become part and parcel a virtual centennial museum which would be composed of exhibits, research and resource.

May the future yield tools and practices to pursue Marinduque heritage awareness, protection and conservation for the next century.

Dr. Randi Nobureza Sensei

EdM 02: Advanced Foreign Language
1st semester 2020-21
Marinduque State College



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Table of Contents

Cover

Jisho to Chizu: Knowing your own Culture

Table of Contents

Sta. Cruz Cultural Mapping Forms

I. Natural Resources

Form No. 01A – Mongpong Shore

Form No. 01B – Pulong Parang Dam

Form No. 01C – Coconut Tree

Form No. 01D - Kalabaw

Form No. 01E – Banot Island Fish Sanctuary

Form No. 01F - Tawiran

II. Tangible Immovable Heritage

Form No. 02A – Simbahan ng Sta. Cruz

Form No. 02E – Holy Infant Parochial School (old convent)

Form No. 02E – Alfante’s Ancestral House

Form No. 02F – Bahay ng Pamilyang Jo

III. Tangible Movable Heritage

Form No. 03H – Baho/Bass

IV. Intangible Heritage

Form No. 04A - Insipit

Form No. 04B – Ati-atihan

Form No. 04C - Putong

Form No. 04E – Buntal Loom Weaving



STA. CRUZ

Cultural Mapping Forms



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Sequence of Contents

NO.	FORM CODE	CATEGORY	STA. CRUZ
1.	01A	Land Formation	Mongpong Shore
2.	01B	Bodies of Water	Pulong Parang Dam
3.	01C	Plants	Coconut Tree
4.	01D	Animals	Kalabaw
5.	01E	Protected Area	Banot Island Fish Snctuary
6.	01F	Thematic Maps, Hazards and Risks	Tawiran
7.	02A	Commercial Building	
8.	02B	Schools and Educational Complexes	Holy Infant Parochail School
9.	02C	Hospital and Medical Facilities	
10.	02D	Churches, Temples and Places of Worship	Simbahan ng Sta. Cruz
11.	02E	Monuments and Markers	
12.	02F	Sites	
13.	02G	Heritage Houses/Vernacular Architecture	Alfante's Ancestral House Bahay ng Pamilyang Jo
14.	03A	Archaeological Object	
15.	03B	Ethnographic Object	
16.	03C	Religious Object	
17.	03D	Works of Industrial/Commercial Arts	
18.	03E	Artwork	
19.	03F	Archival Holdings	
20.	03G	Natural History Specimen	
21.	03H	Others	Baho/Bass
22.	04A	Oral Traditions and Expressions, including Language	Insipit
23.	04B	Performing Arts	Ati-atihan
24.	04C	Social Practices, Rituals and Festive Events	Putong
25.	04D	Knowledge and Practices Concerning Nature and the Universe	
26.	04E	Traditional Craftsmanship	Buntal Loom Weaving
27.	5	Personalities	
28.	6	Institutions	
29.	7	LGU programs projects for culture	

NATURAL RESOURCES

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Form 1A series January 2017

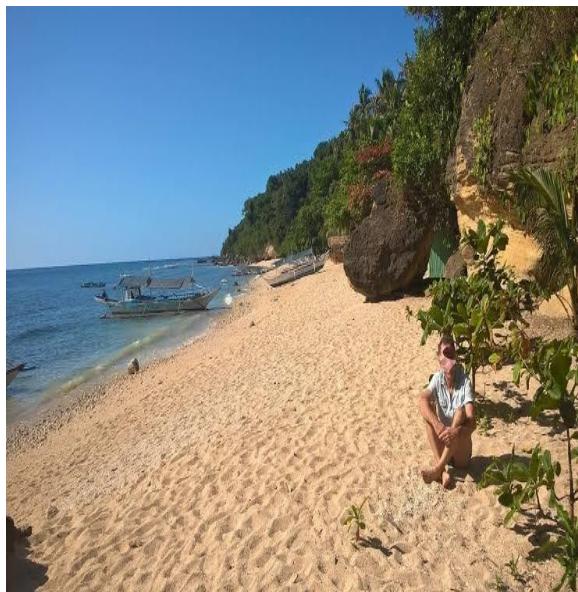
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CULTURAL MAPPING PROGRAM

Mapping of Significant Natural Resources

Category: Natural Geological and Physiographical / Land Formations

NAME OF NATURAL HERITAGE: Mongpong Shore

PHOTO:



I. BACKGROUND INFORMATION

A. SUB-CATEGORY	<input type="checkbox"/> MOUNTAIN	<input type="checkbox"/> VOLCANO	<input type="checkbox"/> HILL	<input type="checkbox"/> SANDBAR
	<input type="checkbox"/> VALLEY	<input type="checkbox"/> BASIN	<input type="checkbox"/> MARSHLAND	<input type="checkbox"/> ROCK
SHELTER				
	<input type="checkbox"/> SHORE	<input type="checkbox"/> RIVERBANK	<input type="checkbox"/> ROCK/STONE FORMATION	<input type="checkbox"/> MUD
	<input type="checkbox"/> SINKHOLE	<input type="checkbox"/> OTHER _____		

Significant Natural Resources (Land Formations)

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



Form 1A series January 2017

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B. LOCATION: Mongpong is the farthest of the three islands and is about 19 kilometers from the mainland of Sta. Cruz, Marinduque. It is situated at approximately 13.5157, 122.1787.

C. AREA (in hectares): 316.7410 ha

D. OWNERSHIP/ JURISDICTION: Department of Environment and Natural Resources

II. DESCRIPTION

(Describe the physical features of the land formation)

Mongpong seashore offers different kinds of coasts which mostly have white sand. Other sand are coarse and cream and sometimes rocky. It has a clean coastal area. Its azure and crystal clear water make this an awesome place to stay even under the sun. Some tourists say it is a perfect place to relax and meditate because staying along the shore gives them a peace of mind. There are resorts nearby the shore and one of the most known is EL Marinqueño which offers a picturesque sunset view.

III. STORIES ASSOCIATED WITH THE LAND FORMATION

According to the elders, the shore became a meeting place of the couple because of its good ambiance. They enjoyed sitting on its lovely sandbar while looking at the sparkling blue water. Then the mother of the lady suddenly called her loudly and scolded her for talking to a guy.

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

Economic- Tourists who are visiting Mongpong would contribute to the local economies. They buy the local products thus increasing the people income. Moreover, people particularly in the islands will have job opportunity because of tourisms. Some becomes tourist guides and some becomes an entertainer by performing an exhibit.

V. CONSERVATION

A. STATUS OF PROTECTION: The barangay conducts coastal clean-up once a month to maintain the cleanliness and the solemnity of the shore of the island. The barangay officials inform the people about limitations ordered by the DENR so that they would be aware of it. They give reminders

Significant Natural Resources (Land Formations)

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



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CULTURAL MAPPING PROGRAM

especially to the tourists not to collect sand as souvenirs. Another is that, they keep in telling tourists to dispose their trash properly and to leave no trace.

B. CONSTRAINTS/THREATS/ ISSUES:

Mongpong shore are threatened by:

- land-based pollutants which affect the water
- housing and residential expansion
- climate change

During this time of pandemic, tourists, guests and staff of tourism businesses in Mongpong should:

- observe public health standards upon entering and staying in the island such as physical distancing, wearing of face mask, and disinfection of public areas.
- must have an Emergency Preparedness Plan to ensure effective response during emergency situation.

C. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

- The village officials will soon start exploring the hidden place in the island to develop and make them as an additional tourist spot.
- They are open to anyone who proposes a project that will help their place as long as they would not be asked to sell their properties.
- The community is posting different signage and directions to guide tourists by giving them reminders.
- There is regular monitoring of beaches, resorts and seashores to find out the possible threats and challenges in a particular place.

VI. REFERENCES

KEY INFORMANT/S: Jomar R. Quimora – Teacher in Mongpong National High School

REFERENCE/S:

NAME OF PROFILER/MAPPER: Razel R. Lining

DATE PROFILED: November 21, 2020

Significant Natural Resources (Land Formations)

Municipality/City of Sta. Cruz

Province of Marinduque



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CULTURAL MAPPING PROGRAM

Mapping of Significant Natural Resources

Category: Bodies of Water

NAME OF NATURAL HERITAGE: PULONG PARANG DAM

PHOTO:



(photos taken from facebook)

I. BACKGROUND INFORMATION

A. SUB-CATEGORY:

<input type="checkbox"/> SEA	<input type="checkbox"/> WATERFALL	<input type="checkbox"/> ESTUARY
<input type="checkbox"/> RIVER	<input type="checkbox"/> POND	<input type="checkbox"/> WETLAND
<input type="checkbox"/> STREAM	<input checked="" type="checkbox"/> DAM	<input type="checkbox"/> LAKE
<input type="checkbox"/> SPRING	<input type="checkbox"/> CANAL	<input type="checkbox"/> OTHER

B. LOCATION: Barangay Pulong Parang, Sta. Cruz, Marinduque

C. AREA (in hectares):

The Municipality of Sta. Cruz has 22 coastal barangays which total coastal fishing ground is 60,502 hectares. In this 22 coastal barangays include the Pulong Parang.



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D. OWNERSHIP/ JURISDICTION:

Municipal Government of Torrijos

II. DESCRIPTION

Constructed under Japan International Cooperation Agency (JICA) Fund in the year 1988-1990. It covers the mountainous areas of Tambangan, Haguimit, Pulong Parang and other nearby barangay.

III. STORIES ASSOCIATED WITH THE WATER FORMATION

Pulong Parang Dam is located in Barangay Pulong Sta. Cruz, Marinduque. The name was derived from the group of trees growing distantly from each other forming meadows in-between them which the people called “Purong Parang”. As of this writing, the only data available in the Municipality of Sta. Cruz thru their Municipal Agriculture Office is that it was constructed under JICA Fund from year 1988-1990. It covers the mountainous areas of Tambangan, Haguimit, Pulong Parang and other nearby barangay.

IV. SIGNIFICANCE

Because of this dam, almost 500 hectares of idle form land were irrigated. It serves as inland bodies of water wherein local residents can catch fish for their families

V. CONSERVATION

It is being conserve through dredging. According to Wikipedia, “Dredging is the operation of excavating material from a water environment (sometimes temporarily created). Possible purposes of dredging include: improving existing water features; reshaping land and water features to alter drainage, navigability, and commercial use; constructing dams, dikes, and other controls for streams and shorelines; and recovering valuable mineral deposits or marine life having commercial value. In all but a few situations the excavation is undertaken by a specialist floating plant, known as a dredger. Dredging is carried out in many different locations and for many different purposes, but the main objectives are usually to recover



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material of value or use, or to create a greater depth of water. Dredges have been classified as suction or mechanical”.

A. STATUS OF PROTECTION:

Currently, the Municipal Government of Sta. Cruz is responsible for maintaining its operation in order to protect it from any hazardous activities.

B. CONSTRAINTS/THREATS/ ISSUES:

Siltation and possible collapse of the eastern area due to lack of maintenance

C. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

As of this writing, there is no available data found with regard to its conservation measures.

VI. REFERENCES

KEY INFORMANT/S: GERARDO P. DIANA

REFERENCE/S:

NAME OF PROFILER/MAPPER: MHERILL LYNN ANNE M. REY

DATE PROFILED: November 25, 2020

Significant Natural Resources (Bodies of Water)

Municipality/City of _____ Sta. Cruz _____

Province of _____ Marinduque _____

Region _____ MIMAROPA _____



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Mapping of Significant Natural Resources

Category: Plants (Flora)

LOCAL/INDIGENOUS NAME:

Coconut Tree

PHOTO: (Take a photo of the plant's habit, leaf, flower, fruit, trunk, crown)



I. BACKGROUND INFORMATION

A. OTHER COMMON NAME:

Coconut Tree/ Niyog

B. SCIENTIFIC NAME:

Cocos Nucifera

C. CLASSIFICATION ACCORDING TO GROWTH HABIT:

SUCCULENT PLANT (HERB) SHRUB VINE TREE

D. CLASSIFICATION ACCORDING TO ORIGIN: Endemic Native Exotic



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E. HABITAT:

Mountains, Hilly, Flat Area

F. SITE COLLECTED/SIGHTED:

All throughout Sta.Cruz

G. INDICATE VISIBILITY:

1. / Highly visible Not visible
2. All barangays Some barangays

H. INDICATE SEASONABILITY: ANNUAL BIENNIAL / PERENNIAL

II. DESCRIPTION

A. PLANT MORPHOLOGY

1. TRUNK:

Use for construction materials

2. LEAVES:

Use in wrapping foods, roofing, and weave into matts, baskets and hats.

3. FRUITING:

Edible, white flesh and water. Husk use in mulching and upholstery

4. FRAGRANCE:

Use as ingredients in a perfume and medicine and oils.

Significant Natural Resources (Plants)

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



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5. SPECIAL NOTES:

Considered as tree of life, almost all parts have economic value.

B. COMMON USES:

<input checked="" type="checkbox"/> EDIBLES (<i>indicate if vegetable, fruit, nut, beverage crop, herbs & spices</i>)	<input type="checkbox"/> ORNAMENTALS (<i>indicate if florist, landscape, lawn & turf plants</i>)	<input checked="" type="checkbox"/> INDUSTRIAL CROPS (<i>indicate if used for drugs & medicinals, oils, extractives & resins, insecticides, animal feeds</i>)	<input checked="" type="checkbox"/> OTHER USES
<i>Fruits and beverage</i>		<i>Medicinals, oils, animal feeds</i>	<i>Construction</i>

Remarks:

The coconut tree almost uses its parts from Leaves to roots.

C. SCOPE OF USE: (*Indicate if local, domestic, international, others*)

Coconut tree commonly used by local. It is also for domestic and international.

III. STORIES ASSOCIATED WITH THE PLANT

It always says that the coconut tree is considered as tree of life. The husk, this is the rough exterior of the coconut which is made up of the coir (tough fibres). Back in the days when there wasn't any scouring pad to wash the dishes, the locals used the coir – with sand – to clean their pots. It gave quite a shine to the utensil. For families who could not afford mattresses, the fibre was used as stuffing to make homemade mattresses. The whole husk is also great to plant with, fuel fires and make toys. The leaves of the coconut used in wrapping food like glutinous suman and also out of the leaves they make broom used for sweeping. It also used in roofing and wall of the native houses. The tree not only provides a source of food and water but is also used for shelter, fuel and raw materials. The fruit has also many used as food, snacks, beverages, desserts and also for cleaning specially the coconut meat they used this as floor wax in the floor. The shells and roots are used as decoration, souvenir and display. The oil used for medicine and perfume. And the trunk used in building houses. Because of this coconut tree is known as the tree of life because it provides some of the basic necessities for humans and its endless uses.

Significant Natural Resources (Plants)

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



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CULTURAL MAPPING PROGRAM

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

For economic. Considered as tree of life wherein all parts have economic uses. One of the major source of income of farmers in the municipality of Sta. Cruz. It also serves as protection and barrier from strong winds and typhoons.

V. CONSERVATION

A. STATUS: *(Indicate if the plant is critically endangered, endangered, vulnerable, other threatened species)*

Vulnerable due to various treat like coconut trader.

B. CONSTRAINTS/THREATS/ISSUE:

Typhoons, Drought, Diseases

C. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

As part of conservation measures, the PCA through the office of Agriculture implement the seed dispersal program to promote the continuous planting and replacement of old coconut trees.

VI. REFERENCES

KEY INFORMANT/S: **Mr. Gerardo P. Diana**
Head of Agriculture Office
Municipality of sta. Cruz

REFERENCE/S:

NAME OF PROFILER/MAPPER: **MICHELLE P. REGIS**

Maed- Management

DATE PROFILED: **NOV. 17, 2020**

Significant Natural Resources (Plants)
Municipality/City of Sta. Cruz
Province of Marinduque
Region MIMAROPA



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CULTURAL MAPPING PROGRAM

Mapping of Significant Natural Resources

Category: Animals (Fauna)

LOCAL/INDIGENOUS NAME: Kalabaw

PHOTO:



I. BACKGROUND INFORMATION

A. OTHER COMMON NAME:

Carabao

B. SCIENTIFIC NAME:

Bubalus bubalis

C. CLASSIFICATION

<input checked="" type="checkbox"/> MAMMAL	<input type="checkbox"/> WORM, MYRIAPOD
<input type="checkbox"/> BIRD	<input type="checkbox"/> INSECT, ARACHNID
<input type="checkbox"/> REPTILE	<input type="checkbox"/> MARINE LIFE (Molluscs, Crustaceans, Echinoderms, Coelenterates)
<input type="checkbox"/> AMPHIBIAN	<input type="checkbox"/> OTHER (Protozoa, etc)
<input type="checkbox"/> FISH	

D. CLASSIFICATION ACCORDING TO ORIGIN: Endemic Native Exotic

Significant Natural Resources (Animals)

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



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E. SITE SIGHTED:

All throughout the province

F. HABITAT:

Grassy lands near water expanses such as lake and river

G. SPECIAL NOTES:

Filipino farmers best buddy in the ricefield, aiding in plowing the soil and harvesting crops

H. INDICATE VISIBILITY:

1. [] Highly visible [] Not visible
2. [] All barangays [] Some barangays

I. TIME OF THE YEAR MOST SEEN:

All throughout the year

II. DESCRIPTION

A. PHYSICAL FEATURES :

Has a low, wide and heavy build body. Body color vary from light gray to gray and black horn sickle shaped

B. COMMON USES:

Help rice farmers in the field

C. OTHER INFORMATION: *(Indicate if domesticated, wildlife, livestock, ritual animal, medicinal, etc.)*

Significant Natural Resources (Animals)

Municipality/City of _____ Sta. Cruz _____

Province of _____ Marinduque _____

Region _____ MIMAROPA _____



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Carabao buffalo is a swamp type breed of domestic water buffalo which is native in the Philippines

III. STORIES ASSOCIATED WITH THE ANIMAL

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

National Animal of the Philippines

V. CONSERVATION

A. STATUS : *(Indicate if the animal is critically endangered, endangered, vulnerable, other threatened specie, etc.)*

Vulnerable

B. CONSTRAINTS/THREATS/ISSUE:

Population decreases due to breeding problems such as loss of male

C. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

Genetic, Improvement

VI. REFERENCES

KEY INFORMANT/S: CYLA IVANA MORA

Municipal Agriculture Office/Sta.Cruz

REFERENCE/S:

NAME OF PROFILER/MAPPER: CHARIE R. VENTANILLA

DATE PROFILED: NOV.17, 2020



Significant Natural Resources (Animals)

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



Form 1E series January 2017

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SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Protected Areas

NAME OF PROTECTED AREA: BANOT ISLAND FISH SANCTUARY

PHOTO:



I. BACKGROUND INFORMATION

A. CATEGORY:

NIPAS (National Integrated Protected Areas System, RA7586)
 NON-NIPAS
 ASEAN Natural Heritage
 World Heritage Site

B. CLASSIFICATION: NATIONAL PARK

GAME REFUGE
 STRICT NATURE RESERVE
 FISH SANCTUARY
 PROTECTED AND MANAGED
LANDSCAPE/SEASCAPE

BIRD AND WILDLIFE SANCTUARY

WILDERNESS AREA
 WATER/MANGROVE RESERVE
 NATURAL HISTORICAL LANDMARK
 VIRGIN FOREST
 OTHER _____

Significant Natural Resources (Protected Areas)

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

C. LOCATION: Brgy. Botilao Sta.Cruz

D. AREA (in hectares):12 hectares

E. LEGISLATION & DATE OF LEGISLATION:

Resolution No. 36-s.2016 March 8, 2016

II. DESCRIPTION

A. PHYSICAL FEATURES OF PROTECTED AREA

Banot Island Fish Sanctuary Located at Brgy Botilao Sta Cruz Marinduque with coordinates of 13 N 32' 42"-121 E 57' 11". It covers 12 hectares consisting of Core Zone and buffer Zone. Bouy Markers were installed to easily distinguish the sanctuary.

B. OTHER IMPORTANT DATA:

(May include description of significant flora and fauna of protected area)

The area has a finging reef with gradual slope from 10 to 25 ft. Estimated live coral cover was about 34.44 % with massive, (18.86 %) submassive, (11.40%) branching (1.86 %) encrusting and foliose (1.02 %). These non acroporied corals were mostly of the genera Porites, Gonriopora, Physogyra, Fungia Seritopora and Favites. Dead corals covered 18.36 % and other fauna with 0.52 % of the cover respectively. The a.biotic components mainly sand were the highest value recorded at 46.68 %. Giant clams is abundant in the sight. Various species of marine fishes are also visible such as parrot fish, siganids, grouper, porapine fish. Seaweed farming is one of the livelihood of the few fisherfolk in the area. They cultured "latto" (

III. STORIES ASSOCIATED WITH THE PROTECTED AREA

Low fish catched of marginal fisherfolk of barangay Botilao was experienced. Illegal Fishing and unregulated fishing with the use of modified 3 smeshsize of net is used which caused to low fish catch. Related to this the Barangay officials proposed to establish fish sanctuary in the Barangay. In closed Coordination to local government Unit thru Municipal Agricultural Office and the bureau of Fisheries and aquatic Resources (BFAR). They conducted assessment to identify the possible area to be protected. The Sanggunian Bayan passed/approved the Municipal Ordinance declaring Banot Island as Fish Sanctuary.

V. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

Fish sanctuary was establish to protect the specific area that serve as habitat of marine species.

Significant Natural Resources (Protected Areas)

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



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SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

VI. CONSERVATION

A. STATUS OF PROTECTION: (refer to MENRO) On going and strict implementation of fishery Laws.

B. CONSTRAINTS/THREATS/ISSUES: Climate change, illegal fishing poaching.

C. CONSERVATION MEASURES: (Describe the conservation measures taken at the level of the community, provincial and/or national)

Bantay Dagat/Deputy Fish Warden in the community often visible in the area to protect the area and avoid the illegal activities within the sanctuary and to conserve the area. Strict Fishery Laws, municipal ordinance with accordance to Republic Act 8550 as commended by 10654.

VII. REFERENCES

KEY INFORMANT/S: Lobella P. Caraig

REFERENCE/S: MAO Data

NAME OF PROFILER/MAPPER: Genlie M. Motol

DATE PROFILED: November 17, 2020



Significant Natural Resources (Protected Areas)
Municipality/City of Sta. Cruz
Province of Marinduque
Region MIMAROPA



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SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Environmentally-Critical Areas
THEMATIC MAPS: HAZARD AND RISKS

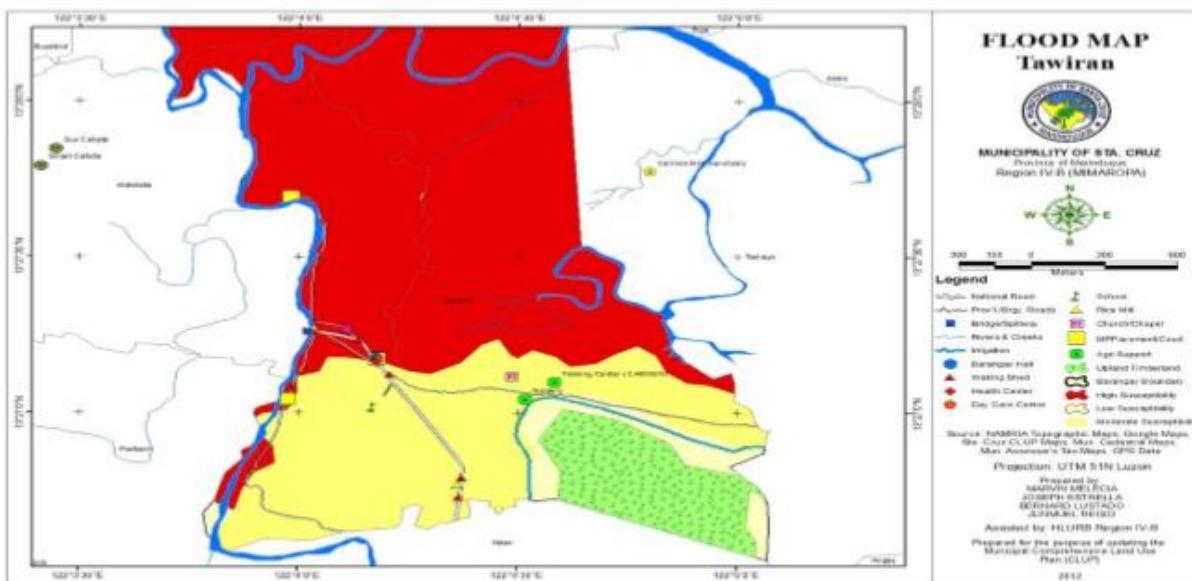
NAME OF AREA: TAWIRAN

ADDRESS/LOCATION:

Barangay Tawiran is 7 kms. away from the town proper, it has a land area of 192.6933 hectares, our land classification is lowland and coastal area. Boundaries from the North- Brgy. Biga, East- Brgy. Tamayo, West-Brgy. Matalaba & Brgy. Pantayin, South-Brgy. Napo. We have 7 Sityo's, namely Sityo Ibaba, Sityo Central 1, Central 2, Ilaya, Biglang- awa, Sikatuna and Cabatuan. Our Barangay is accessible to all kinds of transportation.

EXISTING HAZARD TYPE: Flooding

MAP:



Barangay Tawiran as the basic unit of government have the mandate to serve and protect the people, especially in times of disasters and crisis. Based in our Registry of Barangay Inhabitants, the total population of our barangay is 1,733 which compose of 881 males and 852 females.

The economic activities of the people in our barangay is farming, fishing and employment. We have also several OFW's working in different parts of the world.

We have a navigable river running northward in the western part separating Tawiran from adjacent Barangay called Brgy. Matalaba, where we benefits to much, but sometimes it serves as disaster.

Significant Natural Resources (Environmentally-Critical Areas)

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

The Peace and Order situation in our Barangay is generally peaceful. We have 10 Brgy. Tanod that helps the Barangay Officials to maintain Peace & Order. All the cases filled in our Katarungang Pambarangay are mediated.

Contingency Plan is the solution to the problems in times of flooding to prevent the loss of the properties and lives of the people.

RISK ASSESSMENT TABLE

Rank	Hazard	Probability	Impact	Remarks	Average
1	Flood	5	5	People living in low lying areas	5
2	Typhoon	3	4	All residents are affected	3.5
3	Earthquake	2	3	All residents are affected	2.5
4	Drought	2	2	All residents Are affected	2

TABLE OF DISASTER RISK REDUCTION ACTIVITIES

Disaster Risk Reduction Activities	
Structural	Non-Structural
Construction of flood control	Livelihood programs
Construction of evacuation center	Mangrove planting
Installation of Manual/ digital rain gauge & water Level gauge in strategic areas	Strict implementation of PD 1067 40 meters easement along river banks
Installation of Siren as early warning device	Strict implementation of environmental laws
Rehabilitation of dam	IEC on hydro meteorological hazard

SUMMARY: (Describe areas at risk especially heritage structures, properties or practices. May include other important data from Planning Office or MENRO

REFERENCES

KEY INFORMANT/S: **Welvin Imperio**

REFERENCE/S: **Contingency Plan of NDRRMC of Municipality of Sta.Cruz.**

NAME OF PROFILER/MAPPER: **GENLIE M. MOTOL**

DATE PROFILED: **November 17, 2020**



Significant Natural Resources (Environmentally-Critical Areas)

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA

TANGIBLE IMMOVABLE HERITAGE





Form 2B series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Tangible Immovable Heritage
Category: **BUILT HERITAGE**

NAME OF IMMOVABLE HERITAGE: HOLY INFANT PAROCHIAL SCHOOL (old convent)

PHOTO:



Significant Tangible Immovable Heritage
Municipality/City of Sta. Cruz
Province of Marinduque
Region MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

I. BACKGROUND INFORMATION

A. TYPE: STATUE BANDSTAND FOUNTAIN
 WELCOME MARKER SHRINE OTHER
 WELL Holy Infant Parochial School (old convent)

B. OWNERSHIP PUBLIC PRIVATE

C. ADDRESS/LOCATION/COORDINATES (Longitude & Latitude)

Pag-aso, Buenavista, Marinduque

D. AREA:

The total land area was not mention by the informant.

E. YEAR CONSTRUCTED/ESTIMATED AGE:

According to Rev. Fr. Elino P. Esplana, a parish priest, and Fr. Jovin P. Grimaldo, school director of Holy Infant Parochial School, the old convent (which was recently is the Principals Office of the said school) was constructed during the Spanish era in the 1800s, thus its age is around 220 years.

F. OWNERSHIP/JURISDICTION:

According to Fr. Elino P. Esplana, Catholic parish priest of Sta. Cruz, the old convent (which was today is the principals office of Holy Infant Parochial School) was then a property of the Holy Catholic Church of Sta. Cruz and the said school was temporarily occupying the said building.



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

G. DECLARATION/LEGISLATION:

The said heritage has no declaration yet coming from the National Historical Commission.

II. DESCRIPTION

A. Physical Description (*Describe the physical features – exterior, interior, if applicable, landscape surrounding the structure*)

The exterior of the building is a combination of hard wood and adobe, which is made up of volcanic rock. Its interior design was made up of wood and adobe also. The upper upper part of the building is made up of hardwood as well as its flooring spanish design was evident on the whole structure, its window is called capiz design.

B. History of the Structure (*Write the history of construction, use/function of the building over the years, history of intervention*)

According to the informant, Rev. Fr.Jovin P. Grimaldo, school director and a Tapian Parish Priest , the old convent was constructed during the Spanish period. At first since it is the old convent, where the assigned parish priest resides. As years goes by it was used as a classroom from kinder to grade 3. Today, the old convent was used as principals office of the school (Holy infant Parochial School Sta.Cruz,Marinduque.)

III. STORIES ASSOCIATED WITH THE STRUCTURE

Bago pa man naging ganap na isang Diyoses ang Marinduque, nasasakupan muna ito ng Diyoses ng Lucena. Sa panahong ito, naitalaga si Obispo Alfredo Ma. Obiar, D.D. bilang unang Obispo ng mga nasabing lugar. Sapagkat malaki ang hangarin ng mga obispong maipalaganap ang katesismo sa bawat Kristiyanong binyagan sa kanyang mga nasasakupan., itinatag ng mahal na Obispo ang Missionary Cathechist of St. Therese o MCST Sisters.

Taong 1973, nang magsimulang magmisyon ang komunidad ng mga madre ng MCST sa bayan ng Sta. Cruz. Kabilang sa mga unang madreng itinalaga ditto sina Sr. Elena Lachica bilang local na superior, Sr. Rosario Sobrevega at Sr. Judy Verdan. Dahil sa layuning magpalaganap ng aral Kristiyano o katesismo, sila ang nakipag-ugnayan kay G. Saturnino Rogelio (isa sa mga

Significant Tangible Immovable Heritage

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

taong aktibong tumutulong sa simbahan) na magkaroon ng paaralan sa parokya. Dailan din sa kagustuhan na mga magulang na mapag-aral ang kanilang mga anak sa de-kalidad na paaralan kung saan matuturuhan ng tamang disiplina at mahubog sila bilang mga mabubuting batang kristiyano. Upang maisakatuparan ang pagpapatayo ng paaralan, napagkasunduan nila na bumuo ng komite na makakatulong sa pagpapatayo nito.

Taong **1977** nang maipatayo ang pinapangarap na paaralan. Ang paaralang ito ay nakilala bilang **Infant Jesus Catechetical Center** na nasa ilalim ng pamamahala ng MCST. Unang naging guro ditto si Bb. Paz Recto at isang madre ng MCST. Naging malaking tulong sa mga madre ang pagkakaroon ng paaralan sa parokya dahil natutugunan nito ang kanilang pang-araw-araw na pangangailangan sa misyon. Sa paglipas ng panahon, ang paaralan ay nakilala at unti-unting dumarami ang mga batang pumapasok dito.

Ang mga madreng naging tagapamahala ng paaralan ay sina Sr. Dolores Reyes (1978), Sr. Maria Gasa (1979), Sr. Marciana Relevo (1984) at Sr. Natalia Diaz (2000-2010).

Taong **1986**, nagpagawa ng isang karagdagang silid-aranan, dahil sa dumaraming bilang mga mag-aaral at entablado upang pagdausan ng mga okasyon ng paaralan. Taong 1998, pinalitan ng pangalan ang paaralan. Ang dating **Infant Jesus Catechetical Center** ay pinalitan ng **Holy Infant Parochial School** sa kadahilanang kailangang kumuha ng permit to operate ang Pre-Elementary.

Taong **2005** nang dumating ang lubhamg Kgg. Reynaldo G. Evangelista, D.D at sa taon ding ito, naipasailalim sa diyoses ang pamamahala sa paaralan. Dahil sa paniniwala ng mga magulang na mabibigyan ng wastong edukasyon sa paaralan ito ang kanilang mga anak ay ipinarating nila kay Msgr. Ramon Magdrulang, Direktor ng paaralan at Sr. Natalia T. Diaz, MCST, Punong Guro, ang kanilang kagustuhang ipagpatuloy ang paaralan sa elementarya. Isinangguni ito sa mahal na Obispo Reynaldo at sinangayunan naman niya. Nagsimulang ipatayo ang silid-aranan para sa unang baiting sa taon ding iyon. Ang unang pangkat ng mga mag-aaral sa unang baiting ay binubuo ng labing apat na bata.

Taong **2006**, ng kilalanin ang Pre-Elementary ng nasabing paaralan ng Kagawaran ng Edukasyon (K-003S, 2006) at binigyan ito ng bagong pangalan alinsunod sa patakaran ng Kagawaran. Ang dating **Holy Infant Parochial School** ay pinalitan ng bagong pangalan na "**HOLY INFANT PAROCHIAL SCHOOL STA. CRUZ, MARINDUQUE INC.**"

Taong **2008** ng maging Direktor ng paaralan si Reb. P. Jovin P. Grimaldo. Sa ilalim ng kanyang pamamahala nakapagpatayo ng 5 karagdagang silid para sa Elementarya.

Taong **2010**, ng mapalitan si Sr. Natalia Diaz, MCST ni Sr. Melitina L. Mayo, MCST na siyang tumayong punong-guro ng paaralan.



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Taong **2011**, Marso 28, sa tulong at kagustuhan ng batang si Jesus, ang Elementrya ng Holy Infant Parochial School Sta. Cruz, Marinduque Inc. ay ganap na nabigyan ng pagkilala ng Kagawaran ng Edukasyon.

Taong **2013**, iginawad ng **Catholic Educational Association of the Philippines, (CEAP)** ang pagkilala bilang bagong kasapi nito na ginanap na National Convention noong Setyembre 27, 2013 sa Cebu City. Tinanggap din ng paaralan ang pagkilala bilang bagong kasapi ng CEAP Retirement Plan noong ika-1 ng Oktubre, 2015.

Taong 2015, ng pumalit ang lubhang Kgg. Marcelino Antonio M. Maralit Jr.D.D. sa lubhang Kgg Reynaldo Evangelista bilang Obispo ng Boac. Sa taong ding ito, March 6, nabigyan ng Permit to operate ang Junior High School.

Taong 2016, sa pagkakaroon ng panibagong assignment ay pinalitan si Melitina L. Mayo, MCST, ni Sr. Ma. Luz A. Galpo MCST Ed. D.

Taong 2017, ng maging punong guro ng paaralansi Sr. Rachelle L. Landicho, MCST hanggang sa kasalukuyan.

Taong 2018, Hulyo 10, ang **Grade 7-10 ng Junior High School** ng Holy Infant Parochial School Sta. Cruz, Marinduque Inc. ay ganap na **kinilala ng Kagawaran ng Edukasyon (No.004,s 2018)**.

Sa pagsusumikap ng pamunuan, naitayo ang dalawang palapag na mga silid-aranan para sa Elementary at Junior High School sa tulong ng mga pangunahing benefactors tulad ng **Sancta Infancia Rome Kindermisionwerk Germany, CEBRON & Norther Marine Shipping Company. St. James COPA Foundation Inc. at ang Diyosesis ng Boac**. Sa tulong at awa ng Diyos, at sa paggabay ng na Birheng Maria ang Holy Infant Parochial School Sta. Cruz, Marinduque, Inc. ay patuloy pa ring maglilingkod at magbibigay ng de-kalidad na edukasyon kaalinsabay ng pagtuturo ng tamang disiplina at paghuhubog sa mga kabataan bilang mga mabubuting kristiyano na nakabatay sa Bisyon/Misyon ng mga Pang-diyosesis na Katolikong Paaralan. (*History of Holy Infant Parochial School*)

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

HISTORICAL – the building will remain as the historical memoirs of the Sta. Cruz people. It was then a legacy, and an evident of the Spanish colonization here in the Philippines., particularly in Sta.Cruz, Marinduque.

Significant Tangible Immovable Heritage

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

ECONOMIC – The province could promote tourism in the area since it was within the vicinity of Sta.Cruz parish church. It could provide an income for the vendor of Sta.Cruz people and will create a livelihood project for the welfare of the people as well as the Local Government of Sta.Cruz.

SPIRITUAL – Since that the old convent was used as school, It was stated in their vision and mission that such student are committed to develop Christ centered individual.

V. CONSERVATION

A. STATUS/CONDITION OF STRUCTURE: *(Describe the physical condition of the structure)*

- In good condition
- deteriorated
- ruins

B. INTEGRITY OF THE STRUCTURE:

1. <input type="checkbox"/> altered	2. <input type="checkbox"/> moved
<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site

C.CONSTRAINTS/THREATS/ISSUE:

The informant has no issued being discussed for there is a proper agreement between the school and the church.

D. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

According to the administration of the school conservation was taken place , they used to follow some safety measures to ensure the safety of the building as well as the students. During some natural calamities there is assigned personnel that look after, for the said building (the old convent) to ensure its safety. Some parts of the building was also repair to prevent damages and to remain its beauty.

According to tourism officer as of today formal write up regarding cultural heritage of the municipality of Sta.Cruz was still on process since their office was newly created.



Form 2E series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

VI. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE (within the premises of the built heritage):

No.	Name of Object	Photo	Year produced or estimated age	Dimensions	Material
1	Long table		1884 – its estimated age was 136 years	unknown	made up of hard wood.

VII. REFERENCES

KEY INFORMANT/S:

FR. JOVIN P. GRIMALDO

School Director (Holy Infant Parochial School- Sta. Cruz Marinduque
Most Holy Rosary Parish Priest-Tapian Sta. Cruz, Marinduque



REV. FR. ELINO P. ESPLANA

Pariest Priest of Sta. cruz Catholic Church



REFERENCE/S:

NAME OF

ELSA F. SOLITO

PROFILER/MAPPER:

DATE PROFILED:

NOVEMBER 18, 2020

Significant Tangible Immovable Heritage

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



Form 2D series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Tangible Immovable Heritage

Category: Government Structures, Private Built Structures and Commercial Establishments

NAME OF IMMOVABLE HERITAGE: SIMBAHAN NG STA. CRUZ

PHOTO:



I. BACKGROUND INFORMATION

A. TYPE:

<input type="checkbox"/> FIRE STATION	<input type="checkbox"/> RICE MILL	<input type="checkbox"/> FACTORY
<input type="checkbox"/> POLICE STATION	<input type="checkbox"/> SUGAR MILL	<input type="checkbox"/> COCKPIT
<input type="checkbox"/> BRIDGE	<input type="checkbox"/> ICE PLANT	<input type="checkbox"/> LABORATORY
<input type="checkbox"/> LIBRARY	<input type="checkbox"/> DAM/DIKE	<input type="checkbox"/> POWER PLANT
<input type="checkbox"/> BAKESHOP	<input type="checkbox"/> GYMNASIUM	<input type="checkbox"/> RECREATION/SPORTS
<input type="checkbox"/> WINERY	<input type="checkbox"/> HOTEL	CENTER
<input type="checkbox"/> MARKETPLACE	<input type="checkbox"/> TRAIN/BUS	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> STORE	STATION	<input checked="" type="checkbox"/> OTHER
<input type="checkbox"/> BANK	<input type="checkbox"/> AIRPORT	<u>CATHOLIC</u>
	<input type="checkbox"/> SEAPORT	<u>CHURCH</u>

Significant Tangible Immovable Heritage

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



Form 2D series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

B. OWNERSHIP PUBLIC PRIVATE

C. ADDRESS/LOCATION/COORDINATES (*Longitude & Latitude*): Brgy. Maharlika Poblacion, Sta. Cruz, Marinduque

D. AREA: 1. Total Land Area: kalahating ekarya 2. Structure: Simbahan

E. YEAR CONSTRUCTED/ESTIMATED AGE: 1714

F. OWNERSHIP/JURISDICTION: MAMAMAYAN NG STA. CRUZ

G. DECLARATION/LEGISLATION:

II. DESCRIPTION

A. Physical Description (*Describe the physical features – exterior, interior, landscape surrounding the structure*)

Ang simbahan ng Banal na Cruz sa bayan ng Sta. Cruz ay isang uri ng arkitekturang tinatawag na mga estrukturang yari sa bato. Ito ay mula sa matitigas na mga bato, adobe at tisa. Nabuo ito sa pamamagitan ng pagpapatong-patong ng mga batong nasabi at ginagamitan ng puti ng itlog na ihinahalo sa semento para mas matibay.

B. History of the Structure (*Write the history of construction, use/function of the building over the years, history of intervention*)

Ang Simbahan ng Santa Cruz sa bayan ng Santa Cruz sa lalawigan ng Marinduque ay ikalawa sa pinakamatandang simbahan sa nasabing lalawigan. Ang simbahang bato na ito na gawa sa pinagpatong patong na adobe at samutsaring mga bato at tisa ay itinayo noong taong 1714 at sa paglipas ng panahon ay ipinagmamalaki nito ang kanilang kampanario o tore na di umano ay sangdaang porsyentong oriinal simula noong ito ay maitayo.



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

III. STORIES ASSOCIATED WITH THE STRUCTURE

Ang Simbahan ng Santa Cruz sa bayan ng Santa Cruz sa lalawigan ng Marinduque ay ikalawa sa pinakamatandang simbahan sa nasabing lalawigan. Ayon sa nakapanayam ng mananaliksik, May nakita raw na hugis Krusipiko mula sa kalangitan na nakatapat sa eksaktong lukasyon ng simbahan ngayon na dati ay mataas na burol lamang sa Brgy Maharlika Poblacion. Na naging dahilan at inspitasyon ng mga taga roon at ng mismong sangkaparian upang ang ihirang nilang tagapamatnubay na patron ay ang “Krus” ni Hesus na pinaghalaan ng danga o pangalan ng kanilang bayan na Sta. Cruz. Ang simbahang bato na ito na gawa sa pinagpatong patong na adobe at samutsaring mga bato at tisa ay itinayo noong taong 1714 at sa paglipas ng panahon ay ipinagmamalaki nito ang kanilang kampanario o tore na di umano ay sangdaang porsyentong oriinal simula noong ito ay maitayo.

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

Ang simbahang ito ay itinalaga at inialay sa kanilang mahal na patrong Sta. Cruz. Napakahalaga ng istrukturang ito sa kanilang bayan sapagkat ito ang naging sentro ng matandang pananampalataya ng kanilang lugar at naging sentro din ng sosyalan at pulitika.

V. CONSERVATION

A. STATUS/CONDITION OF STRUCTURE: *(Describe the physical condition of the structure)*

In good condition

deteriorated

ruins

Remarks:

B. INTEGRITY OF THE STRUCTURE:

1. altered
 unaltered

2. moved
 original site

Remarks:

Significant Tangible Immovable Heritage

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

C. CONSTRAINTS/THREATS/ISSUES:

D. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

VI. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE *(within the premises of the built heritage):*

No.	Name of Object	Photo	Year produced or estimated age	Dimensions	Material
1	Virgen Milagrosa (segunda patrona)		18 hundreds	3 ft	wood
2	San Roque		18 hundreds	3 ft	wood

VII. REFERENCES

KEY INFORMANT/S: MUNICIPAL TOURISM OFFICER, PARISH PRIEST
REFERENCE/S: MUNICIPAL TOURISM OFFICER, PARISH PRIEST
NAME OF PROFILER/MAPPER: ARWIN JONES M. EPA
DATE PROFILED: NOVEMBER 10, 2020



Form 2G series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Tangible Immovable Heritage

Category: Heritage Houses/Vernacular Architecture

NAME OF IMMOVABLE HERITAGE: ALFANTE'S ANCESTRAL HOUSE

PHOTO:



Significant Tangible Immovable Heritage
Municipality/City of Sta. Cruz
Province of Marinduque
Region MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

I. BACKGROUND INFORMATION

A. PERIOD:

INDIGENOUS
 SPANISH PERIOD

AMERICAN PERIOD POSTWAR
 WORLD WAR II
PERIOD

B. OWNERSHIP PUBLIC

PRIVATE

C. ADDRESS/LOCATION/COORDINATES (Longitude & Latitude):

D. Area: 520sqm.

2. Structure: Residensyal/ Komersyal

E. YEAR CONSTRUCTED/ESTIMATED AGE: 87 taon

F. OWNERSHIP/JURISDICTION: Pribadong Indibiduwal

G. DECLARATION/LEGISLATION: Wala

II. DESCRIPTION

A. Physical Description (Describe the exterior, , the interior (the various rooms of the house, the stairs, the floor, the architectural details such as woodcarvings, windows, implements, caryatids and others), and the surrounding landscape and other structure around the house such as the water source/cistern/well, camarin/kamalig, gazebo, and/or pergola).

B. *Ang desenyo ng bahay ay naayon sa panahon ng Kastila. Ito ay binubuo ng dalawang kuarto sa itaas, sala, azotea, kusina at silong. Ito ay may dalawang bahagi, ang baba at itaas. Ang ibaba o silong ng bahay ay nagsisilbing tindahan. Semento ang sahig nito ngunit ang mga ilang bahagi tulad ng pinto, dingding at haligi ay gawa sa kahoy. Samantalang ang itaas naman ng bahay ay gawa halos sa kahoy. Ang hagdaan mula sa ibaba hanggang sa patataas ay may 15 na baiting. Ang unang tatlong baiting ng hagdanan ay gawa sa semento samantalang ang mga kasunod nito ay 12 baitinag. Pagdating sa itaas ay madadatnan ang asoteya na may mga upuan at lamesa. Sa pagpasok sa ikalawang palapag ay matutunghayan ang sala. Sa silangang bahagi at*



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

hilaga ay may bintana na yari sa capiz. Sa kanlurang bahagi naman ay matatagpuan ang isang kuwarto. Sa bandang timog ay matatagpuan ang pintuan patungo sa kusina. Sa may kusina ay nakalagay ang lamesa na dating gamit ni Ginoong Vicente Alfante, ang una at nanatiling may-ari ng bahay. Sa bandang kaliwa ng kusina ay ang pintuan ng isa pang kuwarto. Ang buong ikalawang palapag ay gawa ang mga haligi sa parisukat na kahoy. Maging ang mga dingding at sahig ay gawa rin sa kahoy. Ang bubong ay yero. Ito ay nasa pagitang ng dalawang bahay sa kalye Quezon St. at may malaking puno ng balete sa likod ng bahay.

B. History of the Structure (*Write the history of construction, use/function of the building over the years, history of intervention*)

Ito ay itinayo noong panahon ng Amerikano. Ito ay pagmamay-ari ni G. Vicente Alfante at Gng. Celestina Reigo ang kanyang butihing maybahay na itinayo noong taokbg 1933 na hanggang sa ngayon ay hindi pa naililipat sa kanyang kapamilya o kamag-anak. Ang mga kasalukuyang namamahala at natira ditto ay sina Jean Alfante at Aurora Alfante.

III. STORIES ASSOCIATED WITH STRUCTURE

Ang bahay na ito ay nagsilbing tahanan at opisina ni G. Vicente Alfante sapagkat sya ay umaalis at nagtrabaho sa Palasyo Malakanyang na panahon ng Pangulong Manuel L. Quezon. Nagsilbing tanggapan (opisina) rin ito ng mga hapon noong Japanese Regime.

IV. SIGNIFICANCE

(Indicate type of significance, e.g. historical, aesthetic, economic, social, political, and then explain)

American Period itinayo ang bahay na ito na pag-aari ni G. Vicente Alfante. Nagtrabaho siya sa ibat ibang departamento ng pamahalaan sa panahon ng pamumuno ni Pangulong Manuel L. Quezon. Ayon sa kanyang pamilya siya ay nagging isang malapit na kaibigan ng pangulo ng bansa, na kung saan ang kanyang anak na lalaki ay pinangalanan nya ng Manuel at ang isang babae na anak ay si Aurora ay kapangalan ng asawa ng pangulo ng bansa.



Form 2G series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Setyembre 1, 1909- appointed clerk sa Office of the Secretary Philippine Assembly.

Enero 1, 1915- Junior Stenographer sa kaparehong departamento.

- Appointed Junior Stenographer Office of The Secretary Philippine Assembly.

Abril 1, 1918- Junior Stegnographer of Office of The Secretary House of The Representatives.

Setyembre 24, 1920- Clerk Stenographer Department of Agriculture and Natural Resources.

Setyembre 16, 1918- nagging clerk ng Department of Agriculture and Natural Resources.

1922-SPANISH FLUE

Agosto 26, 1922- Setyembre 30 1922- tinanggal siya sa serbisyo dahil sa economic enunciated by the government.

Pebrero 21, 1923- temporary stenographer sa office of the Secretary Philippine Senate na may buwanang sweldo na dalawang daang piso.

Enero 21, 1925- nagging permanent stenographer sa Office of the Secretary Philippine Senate.

Siya rin ay subscriber ng NEW ERA- NEWS PAPER ng mga kastila.

Taong 1972 ng siya ay binawian ng buhay.

V. CONSERVATION

A. STATUS/CONDITION OF STRUCTURE: *(Describe the physical condition of the structure)*

In good condition
 deteriorated
 ruins

Significant Tangible Immovable Heritage

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



**NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM**

Remarks:

Ang ibang bahagi ng tahanan ay maayos pa, taong 1993 nagkaroon sila ng repair o pagsasaayos ng ilang bahagi ng tahanan dahil sa unti -unti nitong pagkasira.

B. INTEGRITY OF THE STRUCTURE:

1. altered unaltered 2. moved original site

Remarks:

C. CONSTRAINTS/THREATS/ISSUE:

- Sunog
- Lindol
- Bagyo

D. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

Sa kasalukuyan ang bahay na ito ay isinusulong na na local na pamahaan ng santa Cruz na kilalanin at pangalagaan bilang isang historical house sa kanilang bayan

VI. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE (within the premises of the built heritage):

No.	Name of Object	Photo	Year produced or estimated age	Dimensions	Material
1	lamesa		75 taon		Gawa sa kahoy

Significant Tangible Immovable Heritage
Municipality/City of Sta. Cruz
Province of Marinduque
Region MIMAROPA



Form 2G series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

1	Saint		80 taon		
1	Holy cruz		80 taon		
1	Land title		87 taon		

VII. REFERENCES

KEY INFORMANT/S:

1. Catalina Alfante
2. Jean Alfante
3. Randave O. Regalia

REFERENCE:

NAME OF PROFILER/MAPPER: MARICEL F. EVANGELITA

DATE PROFILED: November 15, 2020

Significant Tangible Immovable Heritage
Municipality/City of _____ Sta. Cruz _____
Province of _____ Marinduque _____
Region _____ MIMAROPA _____



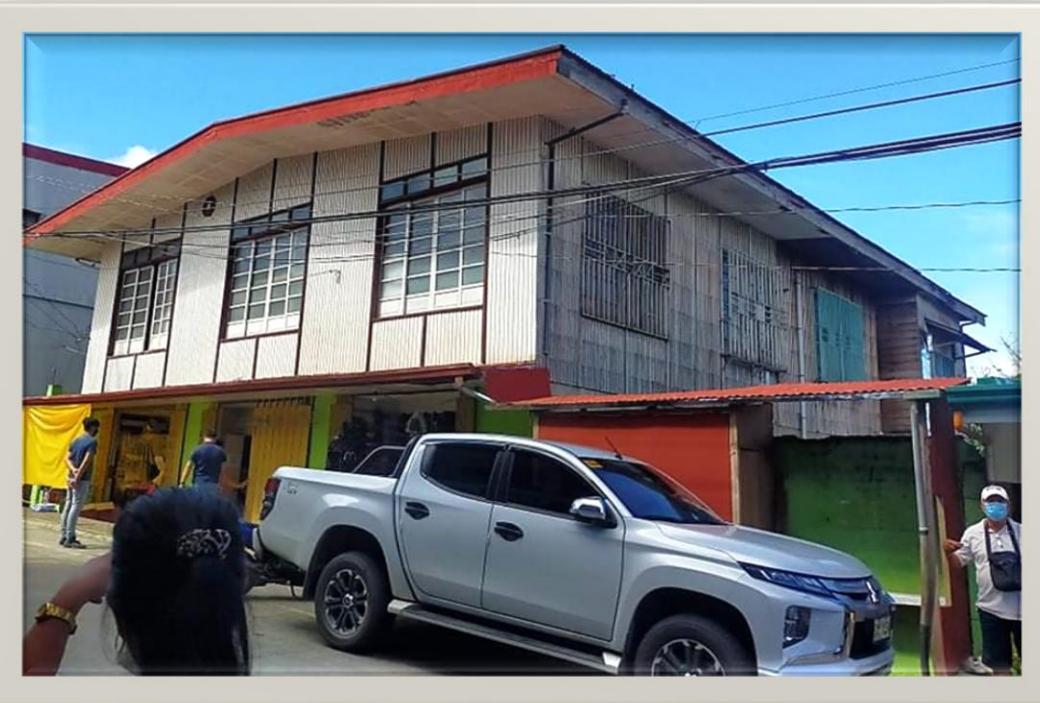
Form 2G series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Tangible Immovable Heritage
Category: Heritage Houses/Vernacular Architecture

NAME OF IMMOVABLE HERITAGE: Bahay ng Pamilyang Jo

PHOTO:



II. BACKGROUND INFORMATION

A. PERIOD:

AMERICAN PERIOD POSTWAR

WORLD WAR II

PERIOD

SA PAGITANG NG

INDIGENOUS

PANAHON NG

SPANISH PERIOD

REBOLUSYON AT

PROKLAMASYON NG

KALAYAN NG PILIPINAS

B. OWNERSHIP PUBLIC

PRIVATE

Significant Tangible Immovable Heritage

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

C. ADDRESS/LOCATION/COORDINATES (Longitude & Latitude):

Ang bahay ng pamilyang Jo ay nakatayo sa tabi sa kalye ng Quezon. Ito nasa bandang gilid-likuran ng munisipyo ng Sta. Cruz. Malapit din ito sa baba ng simbahan at sa malaking skultor na ulo ng Morion. Kalapit na tapat nito ang lumang bahay ng pamilya Alfante na hango ang istilo sa panahon ng mga Kastila.

D. AREA: 1. Total Land Area: 660 sqm. 2. Structure: Residensyal at Komercial na bahay

E. YEAR CONSTRUCTED/ESTIMATED AGE: Halos 122 na taon (estimasyon)

F. OWNERSHIP/JURISDICTION: Privdong Individuwal

G. DECLARATION/LEGISLATION: Wala

II. DESCRIPTION

A. Physical Description (*Describe the exterior, the interior (the various rooms of the house, the stairs, the floor, the architectural details such as woodcarvings, windows, implements, caryatids and others), and the surrounding landscape and other structure around the house such as the water source/cistern/well, camarin/kamalig, gazebo, and/or pergola).*

Ang bahay ng pamilya Jo ay binunu ng dalawang palapag. Halos ang kabuuhan ng bahay ay gawa sa mga sinaunang kahoy gamit sa pagtatayo ng bahay.

Sa unahan ng bahay ay makikita sa unang palapag ang pangkomersyal na bahagi nito kung saan ito ay nagsisilbing tindahan. Samantalang ang unahan ng pangalawang palapag ay makikita ang tatlong bintana ng bahay na gawa sa bubog at kahoy. May nakalagay din bagwa sa taas sa pagitan ng dalawang bintana sa bandang kaliwa kung nakaharap ka sa bahay.

May dalawang pasukan patungo sa loob ng bahay. Ang una ay sa bandang g kanang ilid ng tindahan na animoy isang maiksing eskinita na matatanaw ang bahagi na louban ng unang palapag. Ang ikalawang pasukan naman ay sa kaliwang gilid ng tindahan. Di tulad ng unang pasukan, ang bahaging ito ay may sariling daanan papasok patungo sa ikalawang palapag. Mula sa daanan, sa pagpasok dito ay makikita ang espasyo ng labas ng bahay patungo sa kahoy na hagdanan papsok sa itaas ng bahay.

Sa pagpasok sa bahay mula sa unahang pasukan patungo sa unang palapag ay madadaan ang mga iba't ibang gamit na pagmamay-ari ng isang instek tulad ng mga pangasabit na dekrasyon. Sa pagdating sa looban ng unang palapag, ito ay binubuo ng sala, kusina at palikuran na halos gawa sa kahoy ang lahat ng bahagi. Matatagpuan sa salang bahagi ang isang malaking bintana na katulad ng nasa itaas ang disenyo at isang pintuan patungo sa likod ng bahay. Sa loob ng sala ya may mag tukador,

Significant Tangible Immovable Heritage

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

lamesa, upuan, salamin, larawan ng mga pamilyang tumira, altar na may ensenso at alay, at iba't ibang lumang kagamitang pangtahanan. Ang katangitanging bagay na kapansin-pansin sa unang palapag ay ang batang larawan ng Mayroon din na makipot na hagdanan patungo sa ikalawang palapag nagawa sa kahoy.

Mula sa hagdaan na makipot papunta sa itatas, bubungad ang espasyo, kung saan sa bandang kanan makikita ang pintuan patungo sa sala at sa harapan ay matatanaw ang daan at pintuan paunta sa balkonahe na kalinya ng pintuan ng sala. Maging ang nag-iisang kuwarto sa bahging ito ay matatagpuan. May katamtaman na laki ang kuwartong ito at mayroon din pang ilang lumang kagamitan tulad ng salamin, kama at tukador. Ang itaas na bahaging ito ay makikita ang mga kombinasyong ng bilog at kuwadradong mga haliging kahoy na gamit din sa lumang bahay ng panahon ng mga Kastila. Ang sahig, kisame at mga dingding ay gawa rin sa kahoy. Sa espasyong nabangit ay makikita ang mga larawan ng mga nakaraan at dalawang tukador na punung-puno ng lumang gamit tulad ng mga gamit sa kainan (pinggan, mangkok, takure) na gawa sa porselana, plantsa, mga pigurin at iba. Ang mga nasabing tukador ay gawa sa kahoy at bubog. Ito ay may sulat na instek at mamalatang may kalumaan na. Sa pagpasok sa sala ay mapapansin ang lawak nito na isa sa pinakamalaking bahagi ng bahay. Sa bandang silangan ng sala makikita ang dalawang malalaking bintana na ang bawat isa ay binubuon ng dalawang "panel" na yari sa kahoy at bubog. Meron ding bintana sa bandang tagiliran katabi ang isang "counter" na may mga nakalagay na nalak sa lalagyan nakadikit sa dingding at maging sa mesa sa harap nito na mayroon ding mga larawang nakalagay sa "frame" ng mga magkakamaganak. Makikita din sa sala ang dalawang "set" ng dalawang upuan at isang sofa. Ang isang "set" ay yari sa "foam" nabinalutan ng tela. Samantalang ang isa naman ay purong kahoy na may ukit ng bulaklak at mga letra ng intsek. Ang mga ito ay nakalagay sa gitnang bag=hagi ng sala. Mapapansin din na may ilang mga lamesang bilog na may kasamang upuan na gawa rin sa kahoy sa mga gilid na espasyo. Mapapansin din ang mga lumang salamin na may mga nakalimbag na mga salita ng intsek. Maging mga lumang larawan ay mga sabit sa pintuan. Mayroon ding mga ensenso at pigurin. Sa hilagang bahagi ay makikita ang pintuan ng dalawang kuwarto na halos magkasing laki at may mga bintana. Sa parehong loob ay makikita parin ang iba't ibang lumang kagamitan at mga nakadekorasyon na mga santong pigurin at larawan na pang Tsino at pang Filipino. May isa pang kuwarto sa bahaging kanluran na tambakan ng mga kagamitan ng mga nakatira at nagtira sa bahay.

May isang malaking balkonahe sa bandang likuran ng ikalawang palapag. Mapapansin ang mga sahig nito ay my mga bahagi mahuna na. Gawa din ito sa kahayo at matatanaw dito ang ilang kabahayan malapit sa bahay. Maging ang mga halaman sa ibaba ng bahay.

Ang asoteya naman sa ikalwang palapagparin ay may hagdanan na gawa sa kahoy matatanaw dito ang pasukan (gate) sa harapng bahay paungo sa labas ng pinakang kalye ng bayan.

Sa kabuuang ay bahay ay gawa sa mga kahoy ng sinaunang panahon. Mapapansina ng mga kagamitan na nakatabi at mga nakalagay sa iba't ibang bahagi ng bahay ay bakas ang kulturang Tsino. May kalumaan na ito bagamat ay nagagamit parin sa kasalukuyang panahon.

B. History of the Structure (Write the history of construction, use/function of the building over the years, history of intervention)

Sa estimasyong ng tagapamahala ng bahay sa kasalukuyang panahon, ang bahay ay itinayo noong taong 1898. Halos mahigit o kulang-kulang 122 mula sa nasabing taon na ito ay itinayo hanggang sa kasalukuyan. Ayon sa Official Gazette of the Republic of the Philippines

Significant Tangible Immovable Heritage

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

(n.d.) ang taong 1898 ay prenuklama ng pormal ang kalayan ng Pilipinas. Kaugnay dito, ang bahay ay masasabing naitayo sa panahon ng pamamahala ni Emilio Aginaldo bilang unang pangulo ng Bansang Pilipinas. Sa panahong ito ay ang mga Tsino ay naging bahagi na ng mga buhay ng Pilipino sa Pilipinas (Tan, n.d.). Kaugnay sa impormasyon galling sa tagapamahala na apo ng nasabing mag-asawang may-ari ng bahay na isang Pilipina at Tsino. Mula pa noong una ang bahay ay binubuo ng dalawang bahagi. Ang baba na bahagi ay komersyal o pangnegosyo at ang itaas ay pinakang tahanan ng pamilya.

III. STORIES ASSOCIATED WITH STRUCTURE

Ang pamilya Jo ay masasabing may kayaang pamilya. Ayon sa isa sa mga anak ni Jo Hac Gauo na si Jhon Jo noong unang panahon ay nagkakaroon ng malaking okasyon. Ang unahan ng bahay kung saan nakatayo ang “gate” ay may espasyo ay nagsilbing tanggapan ng mga bisita at maging ang sala sa itaasa naa bahagi ng bahay. Mula sa mag-aswang Tsino at Filipina hanggang sa anak nila na si Jo Hac Gauo ay nagnegosyo sila sa unang palapag ng bahay ng iba’t ibang produkto. Sa kasalukuyan ay pinarerentahan ng pamilyang Jo ang bahaging ito at gamit parin sa pagnenegosyo ng mga nagrerenta dito.

IV. SIGNIFICANCE

(Indicate type of significance, e.g. historical, aesthetic, economic, social, political, and then explain)

Sinasabing ito ay pagmamay-ari ni Justina Dela Cruz Gu na nakapag-asaw na isang negosyateng Tsino. Ang sumunod na may ari ay si Jo Hac Gauo na anak ng Justina at negosyante rin. Sa maraming taon ay nanatili ang komeesyal na bahagi ng bahay na tindahan ng iba’t ibang produkto. Noong una sa pagmamay-ari ni Jo Hac Gauo ang mga itinitinda ay bisekleta, sapatos, damit at iba pa. Ang tahanan ng pamilyang Jo lalo na ang unang palapag nito ay bahagi ng pagtakbo ekonomiya sa pagdaan ng panahon magpahanggan ngayon.



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

V. CONSERVATION

A. STATUS/CONDITION OF STRUCTURE: *(Describe the physical condition of the structure)*

- In good condition
- deteriorated
- ruins

Remarks:

Ang kabuuan ng estruktura ng bahay ay luma na. May ilang mga bahagi ng bahay ay mahuna na tulad ng balkonahe sa bandang. At ang iba naman bahagi ay may sira na.

B. INTEGRITY OF THE STRUCTURE:

1. altered unaltered 2. moved original site

Remarks:

C. CONSTRAINTS/THREATS/ISSUE:

- Lindol
- Sunog
- Bagyo

D. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

Ang tanging tagapangalaga ng bahay ay ang mag-anak na Jo. Ipinapaayos at kinukumpuni ang mga bahagi na may sira. Nililinisan din nila ito madalas.

D. CONSERVATION MEASURES: *(Describe the conservation measures taken at the level of the community, provincial and/or national)*

Ang tanging tagapangalaga ng bahay ay ang mag-anak na Jo. Ipinapaayos at kinukumpuni ang mga bahagi na may sira. Nililinisan din nila ito madalas.



Form 2G series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

VI. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE (within the premises of the built heritage):

No.	Name of Object	Photo	Year produced or estimated age	Dimensions	Material
1	Larawan ng Tsinong asawa ni Justina Dela Cruz Gu		<i>Ang larawan na ito ay ika-15 ng Marso taong 1963.</i>		Ang larawan ay yari sa pintura at may kuwadrong kahoy.

VII. REFERENCES

KEY INFORMANT/S:

Randave O. Regalia
Municipal Tourism Operation Officer (Sta.Cruz)

John Jo

Jasper Bryle Jo

REFERENCE:

n.a.(n.d.). Third republic. Official Gazette of the Republic of the Philippines. Retrieved from <https://www.officialgazette.gov.ph/featured/third-republic/>

Tan, Antonio S., (n.d.). The Chinese mestizos and the formation of Filipino nationality. Retrieved from https://www.persee.fr/doc/arch_0044-8613_1986_num_32_1_2316

NAME OF PROFILER/MAPPER: Marjorie O.Nazareno

DATE PROFILED: Ika-15 ng Nobyembre, 2020

TANGIBLE MOVABLE HERITAGE

MSC SWK



Sentro ng Wika at Kultura
Marinduque State College
Boac, Marinduque



Form 3H series January 2017

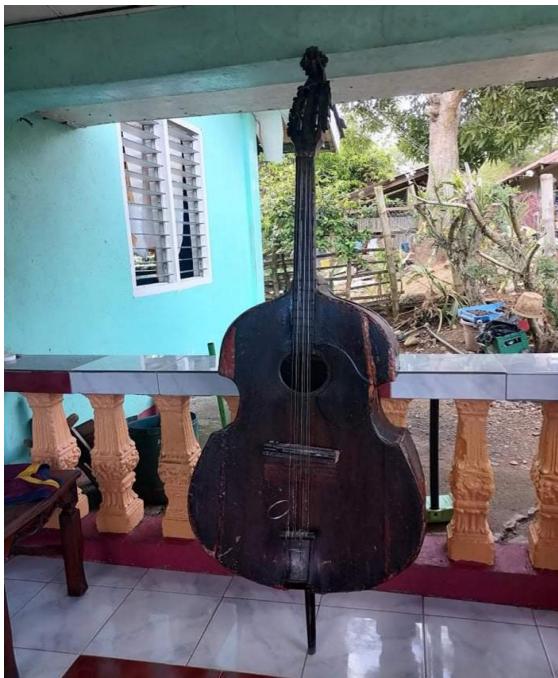
NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Tangible Movable Heritage

Category: Others

NAME OF OBJECT: Bahó/Bass

PHOTO:



I. BACKGROUND INFORMATION

A. TYPE: Musical Instrument

B. YEAR/DATE PRODUCED: 1958

C. ESTIMATED AGE: Approximately 60 years

D. TYPE OF ACQUISITION: Private

E. NAME OF OWNER: Lily Rogel

Significant Tangible Movable Heritage

Municipality/City of _____ Sta. Cruz _____

Province of _____ Marinduque _____

Region _____ MIMAROPA _____



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

II. DESCRIPTION

(Describe the Material, Dimensions, Color, Markings, Design, Use, etc.)

The baho/bass is a musical instrument. It is the largest string instrument in rondalla ensemble resembling a large guitar. The instrument is plucked with a plectrum made of turtleshell or carabao horn. It is shaped like the violin with two f sound holes that provides the fundamental tone reinforce the rhythm. Approximately it weighs 5-7 kilos and 5 feet and 6 inches tall. The bass guitar also as bajo de uñas during Spanish era has four strings and tuned in fourths. Usually this musical instrument is played in standing position using the tailpiece as support and adjustable to suit the players height.

III. STORIES/NARRATIVES/BELIEFS ASSOCIATED/ PRACTICES ASSOCIATED:

As recalled by Obaldo Quezada Fidelino, 74 years old, brother-in-law of the owner of bass (Lily Rogel) he started playing the bass when he was twelve years old. Playing musical instrument became his bread and butter since he was not able to attend in school due to financial problem. This supported his family and the main reason why he was able to send his children to school and became professional. During his younger years, he belonged to the popular group of musicians in Santa Cruz. Their group was invited in different occasions not only around Marinduque but also on different parts of Luzon such as Quezon, Cagayan and Bicol. They joined several contests and won amount of money as a prize.

He remembered that the bass guitar was made from Mahinhin, Boac and sold to him by co-musician from Brgy. Buyabod, Santa Cruz, Marinduque. But he cannot recall the amount of that musical instrument, what really important to him was the great help it gave to his family.

IV. SIGNIFICANCE

A. PRIMARY CRITERIA

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

Filipinos celebrate different occasions like birthdays, weddings, baptisms, fiestas or even wakes. In every festivity, it is accompanied with music. To produce good music, expert



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

musicians are needed as well as well-selected instruments. One of the influences of Spaniards to our country is rondalla which is an ensemble of stringed instruments that is incorporated to our culture. The traditional Filipino rondalla is made up of the banduria, laud, Octavian, ukulele, bajo de unas or double bass and the Guitarron Mexicano. Rondalla is popular before and reflects our culture in the past. As in these present days, culture is changing far more frequently than ever before and reflecting and evolving as rapidly and interestingly. However, our past should not be forgotten and left behind like the musical instruments that represent who we are and what we have.

B. COMPARATIVE CRITERIA

Indicate Provenance, Representativeness, Rarity, Interpretive Potential

The baho/bass guitar represents the people of the community for being joyful and festive. They celebrate different festivities and gatherings in every barangay. Musical instruments add happiness and merriment in every celebration. The appearance of the baho/bass guitar is similar to others but behind its physical attribute, its distinction to others is the untold story hidden in the musical instrument itself.

B. COMPARATIVE CRITERIA

Indicate Provenance, Representativeness, Rarity, Interpretive Potential

The baho/bass guitar represents the people of the community for being joyful and festive. They celebrate different festivities and gatherings in every barangay. Musical instruments add happiness and merriment in every celebration. The appearance of the baho/bass guitar is similar to others but behind its physical attribute, its distinction to others is the untold story hidden in the musical instrument itself.

V. CONSERVATION STATUS

A. PHYSICAL CONDITION: YELLOWING FADING ACCRECTIONS
 STAINS FOXING (BROWN HOLES
SPOTS)

Significant Tangible Movable Heritage
Municipality/City of _____ Sta. Cruz _____
Province of _____ Marinduque _____
Region _____ MIMAROPA _____



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

<input type="checkbox"/> FINGERPRINTS	<input type="checkbox"/> CREASES	<input type="checkbox"/> MISSING PART
<input checked="" type="checkbox"/> TEARS/BREAK	<input type="checkbox"/> BRITTLE	_____
<input checked="" type="checkbox"/> LOSSES	<input type="checkbox"/> ABRASION	
<input type="checkbox"/> FOLDS	<input type="checkbox"/> MOLDS	<input type="checkbox"/> OTHER
<input type="checkbox"/> WRINKLES	<input type="checkbox"/> INSECT INFESTATION	_____

Remarks:

The baho/bass is still functioning and some parts are replaced.

B. THREATS/ISSUES/CHALLENGES:

Typhoon, fire, flood and insects are the possible threats to the baho/bass since it is made up of wood.

C. CONSERVATION MEASURES:

Careful handling and appropriate use of the musical instrument so that it will last longer.

VI. REFERENCES

KEY INFORMANT/S: Obaldo Quezada Fidelino
REFERENCE/S: "The History of Rondalla" myphilippinerondalla.blogspot.com
NAME OF PROFILER/MAPPER: Leizyl P. Revilloza Reynel John R. Quindoa
Judith Velena Christian Manalo
Larry Hermosa
DATE PROFILED: November 21,2020

INTANGIBLE CULTURAL HERITAGE

MSC SWK



Sentro ng Wika at Kultura
Marinduque State College
Boac, Marinduque



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Intangible Cultural Heritage

Category: Oral Traditions and Expressions, including Language

NAME OF THE ELEMENT: INSIPIT

I. BACKGROUND INFORMATION

TYPE:	<input type="checkbox"/> Proverbs	<input type="checkbox"/> Legends	<input type="checkbox"/> Poems
	<input type="checkbox"/> Riddles	<input type="checkbox"/> Myths	<input type="checkbox"/> Charm
	<input type="checkbox"/> Tales	<input type="checkbox"/> Epic	<input type="checkbox"/> Prayer
	<input type="checkbox"/> Nursery rhymes	<input type="checkbox"/> Song	<input type="checkbox"/> Chant
	<input type="checkbox"/> Dramatic performance	<input type="checkbox"/> Other	

PHOTO: (if applicable)

GEOGRAPHICAL LOCATION AND RANGE OF THE ELEMENT: (*Describe the place where intangible heritage is practiced, even including the extent of the practice in neighboring areas or places*) **Performed at Brgy. Banahaw, Sta. Cruz Marinduque.**

RELATED DOMAINS OF THE INTANGIBLE CULTURAL HERITAGE: (*Tick appropriate box/es.*)

- Performing arts
- Social practices, rituals and festive events
- Knowledge and practices concerning nature and the universe
- Traditional craftsmanship
- Other(s) _____

II. DESCRIPTION OF INTANGIBLE CULTURAL HERITAGE

A. Summary of the element (*Description of the history of the practice, occasion/season, processes involved, procedures, beliefs associated, settings, aims and other pertinent data*)

Insipit is an oral tradition performed by the residents of Brgy. Banahaw, Sta. Cruz Marinduque during Lenten season to narrate the life of Jesus, focussed on his passion, death and resurrection.

Significant Intangible Heritage
Municipality/City of _____ Sta. Cruz _____
Province of _____ Marinduque _____
Region _____ MIMAROPA _____



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

B. Culture-bearer/s and practitioner/s of the element (*Description of person/s or people practicing the intangible heritage*).

Residents of Brgy. Banahaw, Sta. Cruz Marinduque. Genoveva Rodas (One of the performer of Insipit)

C. Mode of transmission (*Describe how the intangible practice is passed on*)

Passed through generation by means of teaching and involving young individuals in practicing this oral tradition.

D. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE USED/ASSOCIATED WITH THE ELEMENT:

No.	Name of Object	Photo	Year produced or estimated age	Dimensions	Material	Use of the object in the practice
1.	Manuscript				Paper	Reading Material

E. LIST OF SIGNIFICANT FLORA/FAUNA USED/ASSOCIATED WITH THE ELEMENT:

No.	Name of Flora/Fauna	Photo	Use of the flora/fauna in the practice

Significant Intangible Heritage

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

III. STORIES/NARRATIVES ASSOCIATED WITH THE ELEMENT

The Insipit is an adaptation of pasyon which depicts the life of Jesus Christ, his passion, death and resurrection.

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

SPIRITUAL- way of the Catholic believers to repent to their sins and seek forgiveness from God during Lenten Season.

V. ASSESSMENT OF THE PRACTICE

A. CONDITION/STATUS OF THE PRACTICE

Existing and still performed by devoted residents.

B. CONSTRAINTS/ THREATS/ ISSUES/ CHALLENGES: (Reasons for the condition/status)

- Modernization

- Lack of Interest of youths to perform this traditons.

C. MEASURES AND DESCRIPTION OF SAFEGUARDING MEASURES TAKEN:

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken at the level of the community, provincial and/or national with regard to the element

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

Description of Safeguarding Measures Taken:

This Oral Tradition has been identified and documented to assess its condition and status.

Significant Intangible Heritage

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

VI. REFERENCES

SUPPORTING DOCUMENTATION: (*Tick appropriate box/es*)

Audio/video recording
 Photographs and sketches
 Others (e.g. Music notations etc.) _____

KEY INFORMANT/S:

Genoveva Rodas (*Insipit Performer*)

REFERENCE/S AND OTHER RESOURCES:

NAME OF PROFILER/MAPPER:

Khristine Lumalang

Monelle Miranda

Aiza Monica Monteagudo

Janicel J. Laririt

Kelvin Larraquel

Arjil Madrino



DATE PROFILED: November 21, 2020

Significant Intangible Heritage

Municipality/City of _____ Sta. Cruz _____

Province of _____ Marinduque _____

Region _____ MIMAROPA _____



Form 4B series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Intangible Cultural Heritage

Category: Performing Arts

NAME OF THE ELEMENT:

I. BACKGROUND INFORMATION

TYPE:

<input type="checkbox"/> Dance	<input type="checkbox"/> Literary Performance
<input type="checkbox"/> Instrumental Music	<input type="checkbox"/> Indigenous form
<input type="checkbox"/> Theater / Drama	<input type="checkbox"/> Other
<input type="checkbox"/> Sung verse / Vocal Music	_____

PHOTO: (if applicable)



Significant Intangible Heritage
Municipality/City of Sta. Cruz
Province of Marinduque
Region MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

GEOGRAPHICAL LOCATION AND RANGE OF THE ELEMENT: *(Describe the place where intangible heritage is practiced, even including the extent of the practice in neighboring areas or places)*

Municipality of Sta. Cruz is one of the six towns in Marinduque. It is the 1st class municipality in the province and is politically subdivided into 55 barangays. It is the place where Geronimo "Ronnie" Diana and his fellow aklan natives organize the first ati-atihan celebration in the town in 1963.

RELATED DOMAINS OF THE INTANGIBLE CULTURAL HERITAGE: *(Tick appropriate box/es.)*

Oral Tradition and expressions
 Social practices, rituals and festive events
 Knowledge and practices concerning nature and the universe
 Traditional craftsmanship
 Other(s) _____

II. DESCRIPTION OF INTANGIBLE HERITAGE

A. Summary of the element *(Description of the history of the practice, occasion/season, processes involved, procedures, beliefs associated, settings, aims and other pertinent data)*

The Ati-atihan festival in Sta. Cruz, Marinduque is held annually during 3rd week of January in honor of the Santo Niño (Infant Jesus). Geronimo "Ronnie" Diana and his fellow aklan natives organize the first Ati-atihan celebration in the town in 1963. They bring their practice in Sta. Cruz to encourage residents to become devotees of the child Jesus. The annual event has evolved from purely adult-dominated festivity when it started in 1960's to one in which the children hogged the limelight.

B. Culture-bearer/s and practitioner/s of the element *(Description of person/s or people practicing the intangible heritage)*

- Asosacion P. Diana - The present organizer of Ati-atihan in Sta. Cruz, Marinduque.
- Wife of late Geronimo Diana
- Sta. Cruz residents



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

C. Mode of transmission (*Describe how the intangible practice is passed on*)

This practice is transferred to generations to generations by involving the youth of Sta. Cruz in this festival. The event has evolved from purely adult-dominated festivity to child-dominated festivity.

D. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE USED/ASSOCIATED WITH THE ELEMENT:

No.	Name of Object	Photo	Year produced or estimated age	Dimensions	Material	Use of the object in the practice
1	drums				Tin can	A percussion instruments. It is the beat of the drum that keeps the participants in rythm.
2	Costumes				recycled or indigenous materials	clothing
3	Sto. Niño				Wood, Indigenous materials	Image being worshipped



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

E. LIST OF SIGNIFICANT FLORA/FAUNA USED/ASSOCIATED WITH THE ELEMENT:

No.	Name of Flora/Fauna	Photo	Use of the flora/fauna in the practice
1	Flowers		For decorations

III. STORIES/NARRATIVES ASSOCIATED WITH THE ELEMENT

Ati-Atihan festival is a Philippine festival held annually in January in honor of the Santo Niño in several towns of Aklan province. In 1963, Geronimo "Ronnie" Diana and his fellow aklan natives bring their practice (Ati-Atihan Festival) in Sta. Cruz. They organize the first Ati-Atihan celebration in the town encourage residents to become devotees of the child Jesus.

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

SPIRITUAL – It encourage residents to honor and become devotees of Santo Niño

ECONOMIC – it promotes tourism in the town of Sta. Cruz, Marinduque.

V. ASSESSMENT OF THE PRACTICE

A. CONDITION/STATUS OF THE PRACTICE

Ati-atihan festival is very popular in Sta. Cruz and still being practiced until now

B. CONSTRAINTS/ THREATS/ ISSUES/ CHALLENGES: (*Reasons for the condition/status*)

Politics, weather and health condition

Significant Intangible Cultural Heritage
Municipality/City of Sta. Cruz
Province of Marinduque
Region MIMAROPA



Form 4B series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

C. MEASURES AND DESCRIPTION OF SAFEGUARDING MEASURES TAKEN:

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken at the level of the community, provincial and/or national with regard to the element

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

Description of Safeguarding Measures Taken:

- The residents of Sta. Cruz promote the Ati-Atihan festival by means of encouraging others to participate in the said festival. They transformed the festival into a street dance competition to enhance the civic engagement and tourism in Sta. Cruz

VI. REFERENCES

SUPPORTING DOCUMENTATION: (*Tick appropriate box/es*)

- Audio/video recording
- Photographs and sketches
- Others (e.g. Music notations etc.) _____

KEY INFORMANT/S:

(Include basic information on the informant's background)

ASOSACION P. DIANA

The present organizer of Ati-atihan in Sta. Cruz, Marinduque



NAME OF PROFILER/MAPPER:

Shin Kristine Lumalang
Monelle Miranda
Aiza Monica Monteagudo
Janicel J. Laririt
Kelvin Larraquel
Arjil Madrino

DATE PROFILED:

November 21, 2020

Significant Intangible Cultural Heritage
Municipality/City of Sta. Cruz
Province of Marinduque
Region MIMAROPA



Form 4C series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Intangible Cultural Heritage

Category: Social Practices, Rituals and Festive Events

NAME OF THE ELEMENT: PUTONG

I. BACKGROUND INFORMATION

TYPE:

<input type="checkbox"/> Social Practice	<input type="checkbox"/> Worship rites
<input type="checkbox"/> Traditional Governance/Justice system	<input type="checkbox"/> Rites of passage
<input type="checkbox"/> Settlement patterns	<input type="checkbox"/> Birth, wedding, funeral rituals
<input type="checkbox"/> Cuisine/Culinary traditions	<input type="checkbox"/> Fiesta/Festival
<input type="checkbox"/> Traditional Games/Sport	<input type="checkbox"/> Kinship ceremonies
	<input type="checkbox"/> Other

PHOTO: (if applicable)





Form 4C series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

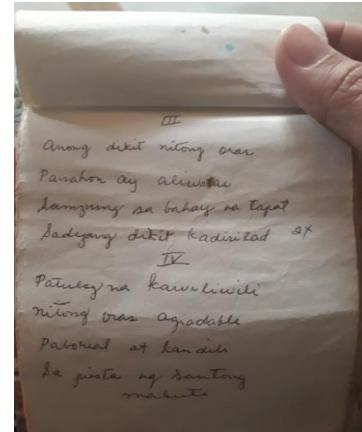
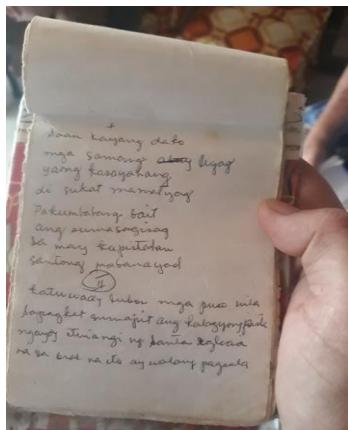


Significant Intangible Cultural Heritage
Municipality/City of Sta. Cruz
Province of Marinduque
Region MIMAROPA



Form 4C series January 2017

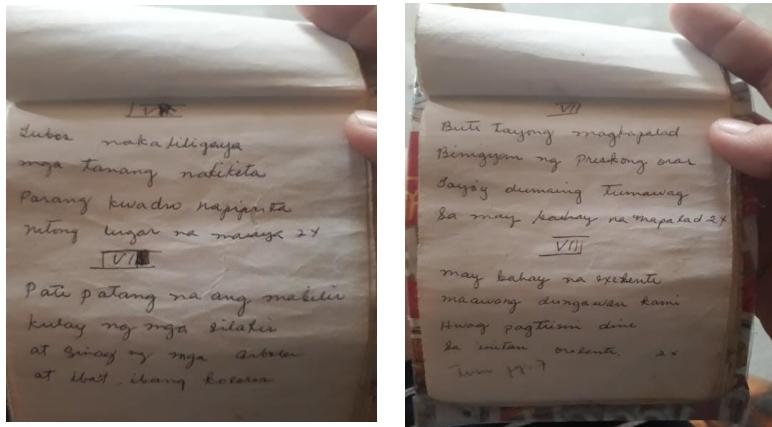
NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM



Significant Intangible Cultural Heritage
Municipality/City of Sta. Cruz
Province of Marinduque
Region MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM



GEOGRAPHICAL LOCATION AND RANGE OF THE ELEMENT: *(Describe the place where intangible heritage is practiced, even including the extent of the practice in neighboring areas or places)*

Municipality of Sta. Cruz is one of the six towns in Marinduque. It is the 1st class municipality in the province and is politically subdivided into 55 barangays. One of the barangay is Brgy Banahaw. Banahaw Poblacion is situated at approximately 13.4775, 122.0240, in the island of Marinduque. Elevation at these coordinates is estimated at 78.2 meters or 256.6 feet above mean sea level.

RELATED DOMAINS OF THE INTANGIBLE CULTURAL HERITAGE: *(Tick appropriate box/es.)*

- Performing arts
- Oral traditions and expressions
- Knowledge and practices concerning nature and the universe
- Traditional craftsmanship
- Other(s) _____

II. DESCRIPTION OF INTANGIBLE CULTURAL HERITAGE

A. Summary of the element *(Description of the history of the practice, occasion/season, processes involved, procedures, beliefs associated, settings, aims and other pertinent data)*

Significant Intangible Cultural Heritage

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

The tubong or putong, is a ceremony indigenous to the island of Marinduque, Philippines. Literally, the word “putong” means to crown, is a song of thanksgiving, hope and prayer for a long, blessed life. According to beliefs, the patron saint rejoices at this kind of celebrations and intercedes for the honoree in his wish for long life, happiness and safety from accidents and bad luck. Commonly performed to welcome guests and to wish them good life, health and luck. It is also done during birthdays, anniversaries, graduations or any special events that a person is thankful of and praying for a blessed path in life.

All around the island of Marinduque, the performance is relatively the same. The “mamumutong” (performers of tubong) wear costumes such as kimona and saya for ladies (like pictured below) and barong for men. They bring with them baskets of fresh flowers, palm leaves and coins. They will sing and dance accompanied by a guitarist.

The ceremony begins as the “mamumutong” or the “manunubong,” gather around the host’s home. As they enter the house, they will explain their purpose and request for host’s hospitality.

The first part is known as the “pananayawan.” The verses are sung slowly until everybody is in the receiving room. Next, the honoree is seated on a chair (supposedly the throne) at the center of the room or stage and with two family members beside the honoree, each holding a lighted candle.

The song’s tempo picks up, as celebration reaches its climax when the crown is placed on the honoree’s head.

The performers shower the honoree with flowers and coins, symbolizing affection and wishes of good luck and prosperity. During this moment too, the host and other guests throw candies, coins and paper bills to the honoree, as children and adults alike rush in for the bounty. The room will be filled with laughter and scream of happy attendees. It is said that the crown and the coins must be kept for good luck.

The ceremony ends by everybody screaming “Mabuhay!” (long lived!) and with shared meal and drinks offered by the host. It is said that Marinduqueños are the most hospitable people in the Philippines, and the putong/tubong ceremony justifies it more. A religious and popular ceremony giving identity to the people.

Significant Intangible Cultural Heritage

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

B. Culture-bearer/s and practitioner/s of the element (*Description of person/s or people practicing the intangible heritage*)

- ❖ Marinduquenos
- ❖ Celebrant/visitor
- ❖ Manunubong

C. Mode of transmission (*Describe how the intangible practice is passed on*)

Putong has been practiced in Marinduque for over a century. It has been introduced in the early 1860's originally associated with ancient healing rituals that involved the intercession of patron saints. Putong have been passed informally from generation to generation. Involving the youth during the celebration makes them acquire the lyrics of the song and how it is being performed.

D. **D. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE USED/ASSOCIATED WITH THE ELEMENT:**

No.	Name of Object	Photo	Year produced or estimated age	Dimensions	Material	Use of the object in the practice
1.	Crown			7 inches	nito	To honor the celebrant
2	coins			Varies	metal	A symbol for Wealth & prosperity

Significant Intangible Cultural Heritage

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



Form 4C series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

3	candle				wax	Symbolizes light in the darkness of life, it is the symbol of holy illumination of the spirit
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4	Guitar				Wood, metal strings	Guitar Musical accompaniment to make the song more beautiful and lively
5	Piano					Piano serves as Musical accompaniment

E. LIST OF SIGNIFICANT FLORA/FAUNA USED/ASSOCIATED WITH THE ELEMENT:

No.	Name of Flora/Fauna	Photo	Use of the flora/fauna in the practice
1	Flowers		Flowers symbolizes affection and wishes of good luck

Significant Intangible Cultural Heritage

Municipality/City of _____ Sta. Cruz _____

Province of _____ Marinduque _____

Region _____ MIMAROPA _____



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

III. STORIES/NARRATIVES ASSOCIATED WITH THE ELEMENT

Putong originally associated with ancient healing rituals that involved the intercession of patron saints.

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

Tubong or locally known as Putong has a social significance in such a way that it serves as social equalizer. Whatever your status in the society you can be treated as a king or queen by having you crowned during the celebration. It also gives us an opportunity to gather all together, celebrate and be festive in a day. Likewise it has a spiritual significance since it involves saints and “Maria” whose names must be invoke. It strengthened our faith in God. Historically Putong reminds us of the ancient rituals of early Marinduquenos to ask for a healthy and a wealthy life.

V. ASSESSMENT OF THE PRACTICE

A. CONDITION/STATUS OF THE PRACTICE

Putong is very popular in the whole province and still being practiced until now especially in barangay Banahaw, Sta. Cruz Marinduque.

B. CONSTRAINTS/ THREATS/ ISSUES/ CHALLENGES: *(Reasons for the condition/status)*

During the Covid-19 Pandemic practice of Putong stop for a while following the health protocols of the DOH and IATF.

C. MEASURES AND DESCRIPTION OF SAFEGUARDING MEASURES TAKEN:

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken at the level of the community, provincial and/or national with regard to the element

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

Description of Safeguarding Measures Taken:

Significant Intangible Cultural Heritage

Municipality/City of _____ Sta. Cruz _____

Province of _____ Marinduque _____

Region _____ MIMAROPA _____



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

VI. REFERENCES

SUPPORTING DOCUMENTATION: *(Tick appropriate box/es)*

Audio/video recording

Photographs and sketches

Others (e.g. Music notations etc.) _____

KEY INFORMANT/S:

(Include basic information on the informant's background)

Genoveva "Bebeng/ Baby" Rodas
Brgy. Banahaw Santa Cruz, Marinduque



REFERENCE/S AND OTHER RESOURCES:

NAME OF PROFILER/MAPPER:

Shin Kristine Lumalang

Monelle Miranda

Aiza Monica Monteagudo

Janicel J. Laririt

Kelvin Larraquel

Arjil Madriño

DATE PROFILED:

November 21, 2020

Significant Intangible Cultural Heritage
Municipality/City of Sta. Cruz
Province of Marinduque
Region MIMAROPA



Form 4E series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

Mapping of Significant Intangible Cultural Heritage

Category: Traditional Craftsmanship

NAME OF THE ELEMENT: BUNTAL LOOM WEAVING

I. BACKGROUND INFORMATION

TYPE:

<input type="checkbox"/> /] Textile-making/Weaving	<input type="checkbox"/>] Mettalurgy/ Smithing	<input type="checkbox"/>] Carving
<input type="checkbox"/>] Embroidery	<input type="checkbox"/>] Pottery	<input type="checkbox"/>] Woodworking
<input type="checkbox"/>] Jewelry/adornment -making	<input type="checkbox"/>] Basketry	<input type="checkbox"/>] Sculpture
<input type="checkbox"/>] Other	<input type="checkbox"/>] Print-making	<input type="checkbox"/>] Shelter-making
	<input type="checkbox"/>] Musical Instrument-making	<input type="checkbox"/>] Boat-making

PHOTO:



GEOGRAPHICAL LOCATION AND RANGE OF THE ELEMENT: *(Describe the place where intangible heritage is practiced, even including the extent of the practice in neighboring areas or places)*

Buntal Loom weaving is practiced at Brgy.Baliis, Sta.Cruz, Marinduque. They have a Shared Service Facility for Loom weaving in cooperation with Baliis Farmers and Community Association.

Significant Intangible Cultural Heritage
Municipality/City of _____ Sta. Cruz
Province of _____ Marinduque
Region _____ MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

RELATED DOMAINS OF THE INTANGIBLE CULTURAL HERITAGE: (Tick appropriate box/es.)

Performing arts
 Social practices, rituals and festive events
 Knowledge and practices concerning nature and the universe
 Oral traditions and expressions
 Other(s) _____

II. DESCRIPTION OF INTANGIBLE CULTURAL HERITAGE

A. Summary of the element (*Description of the history of the practice, occasion/season, processes involved, procedures, beliefs associated, settings, aims and other pertinent data*)

According to the Provincial Office of the Department of Trade and Industry (DTI) of Marinduque, the total value of processed buntal ranges from P2M from 2007-2010. Buntal fiber comes from Buri palm tree and turned by loomweavers into quality bags, placemats, table runners and blinds using a hand loom. Buntal fibers were made in Napo, Sta.Cruz. They dye it with different colors to add color and design to the product. Each piece is meticulously hand-woven to create a unique and natural textile. The handloom is made of wood with comb-like structure called "guyon" where the nylon is inserted. It has a pedal at the bottom, a beam where the completed fiber is rolled-on and a seat for the weaver. The skills in weaving were passed on to younger generations by teaching them and were strengthened through trainings and seminars organized by the local government/DTI.

Due to the abundance of raw materials of buntal fibers and skills in extracting fiber and loom weaving, it opens opportunities for providing employment and income for the locals. Buntal loom weaving is an important income-generating activity in the province.

B. Culture-bearer/s and practitioner/s of the element (*Description of person/s or people practicing the intangible heritage*)

Some residents of Brgy.Baliis are loom weavers and one of them is Mrs. Jona Monterey, 47 years old. She has been a weaver for 3 years and acquired her skills through trainings conducted by the DTI.



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

C. Mode of transmission (*Describe how the intangible practice is passed on*)

The skills in loom weaving is being passed from one generation to other by immersing their daughters to practice the process of Buntal weaving and the government provides trainings and seminars for those who are willing to learn.

D. **D. LIST OF SIGNIFICANT TANGIBLE MOVABLE HERITAGE USED/ASSOCIATED WITH THE ELEMENT:**

No.	Name of Object	Photo	Year produced or estimated age	Dimensions	Material	Use of the object in the practice
1	Buntal			Varies depending on the product	Buri	Material used in weaving
2	Hand loom				Wood	Machine used in weaving

E. E. LIST OF SIGNIFICANT FLORA/FAUNA USED/ASSOCIATED WITH THE ELEMENT:

No.	Name of Flora/Fauna	Photo	Use of the flora/fauna in the practice
1	Buri		Raw materials of buntal fibers

Significant Intangible Cultural Heritage

Municipality/City of _____ Sta. Cruz _____

Province of _____ Marinduque _____

Region _____ MIMAROPA _____



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

III. STORIES/NARRATIVES ASSOCIATED WITH THE ELEMENT

IV. SIGNIFICANCE

Indicate type of significance, e.g. historical, aesthetic, economic, social, political, spiritual and then explain

Economic Significance – Buntal loom weaving provides opportunity for employment and an income-generating activity not only for the local residents but also for the province.

Aesthetic Significance- It promotes the weaver's creativity in local crafts.

V. ASSESSMENT OF THE PRACTICE

A. CONDITION/STATUS OF THE PRACTICE

Buntal Loom weaving is still being practiced as it provides opportunities for livelihood and income-generating activity in the province but due to COVID19 pandemic, weaving stopped on March 15, 2020.

B. CONSTRAINTS/ THREATS/ ISSUES/ CHALLENGES: *(Reasons for the condition/status)*

Although Marinduque is abundant in Buri palm trees, natural calamities like typhoon and floods can affect the source of their raw materials and due to COVID-19 pandemic.

C. MEASURES AND DESCRIPTION OF SAFEGUARDING MEASURES TAKEN:

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken at the level of the community, provincial and/or national with regard to the element

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

Description of Safeguarding Measures Taken:

Significant Intangible Cultural Heritage
Municipality/City of Sta. Cruz
Province of Marinduque
Region MIMAROPA



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

VI. REFERENCES

SUPPORTING DOCUMENTATION: (Tick appropriate box/es)

Audio/video recording

Photographs and sketches

Others (e.g. Music notations etc.) _____



Significant Intangible Cultural Heritage

Municipality/City of Sta. Cruz

Province of Marinduque

Region MIMAROPA



Form 4E series January 2017

NATIONAL COMMISSION FOR CULTURE AND THE ARTS
SUBCOMMISSION ON CULTURAL HERITAGE
CULTURAL MAPPING PROGRAM

KEY INFORMANT/S:

(Include basic information on the informant's background)
Jona Monterey, 47
Loomweaver (3yrs)
Brgy. Baliis, Sta. Cruz, Marinduque



REFERENCE/S AND OTHER RESOURCES:

<https://www.philstar.com/business/agriculture/2018/12/30/1880813/marinduque-cashes-buntal-fiber-weaving#pChKD6IEpVuyD2YG.99>
<https://www.manilatimes.net>

NAME OF PROFILER/MAPPER:

MA. MONELLE R. MIRANDA
AIZA MONICA MONTEAGUDO
KHRISTINE LUMALANG
KELVIN LARRAQUEL
ARJIL MADRINO
JANICEL LARIRIT

DATE PROFILED: NOVEMBER 2020

Significant Intangible Cultural Heritage
Municipality/City of Sta. Cruz
Province of Marinduque
Region MIMAROPA

REFLECTIONS

English and Romanji

MSC SWK



Sentro ng Wika at Kultura
Marinduque State College
Boac, Marinduque



MASTER OF ARTS IN EDUCATION

Razel R. Lining
MAED – Language Teaching

Foreign Language 2: A Reflection

Good day everyone! I am Razel R. Lining. I'm going to share with you my experience in this subject, Foreign Language 2.

Last year, I had taken the Basic Foreign Language. From the title itself, it was not that easy because of the requirements that were first time to me. However, with the learnings I gained from this prerequisite subject, Foreign Language 2 seems smooth to understand now particularly the requirements to be submitted: the practice writing sheets, e-flashcards, cultural mapping forms, and the reflection vlog. In short words, I become aware on the instructions easily that makes me fully engaged in doing them because I believed that if you understand the tasks, you will be passionate in doing it. Though I have exerted a lot of effort, I still found a hard time in accomplishing the CMAP forms because of the data that need to be gathered completely. However, just to share, this subject is unforgettable one for me! It was my very first time experience to drive a motorcycle going to Sta. Cruz since we would spend doubled fare if we commute a jeepney. Thanks to God we were safe until we went home. From this, I have realized that if you are eager to accomplish the task, you won't be hesitate to try new things you have not yet experienced.

Moreover, this subject is also interesting because I have discovered new applications that can be used to continue learning despite pandemic, the google meet, google classroom, zoom, as well as the jamboard. Above all, one significant lesson I learned is that you have to put enthusiasm in what you are doing because the fruits of your labor will be satisfying than the challenges you experience along the way. A big thanks and appreciation to Dr. Randy Nobleza. God bless us all!



MASTER OF ARTS IN EDUCATION

フォーリン ラング ウィッジ トゥー アー レフレクション

グッド デ エブリワン アイ アム レゼル ア ライニング. アイ ゴイング タ sヘア wイズ ユマイ エクスピアリアンス イン ジス サブジxエクト フxオリン ラングxイzジ トxウ. ラスト ヤ アイ ハッド テケンザ ベシック fオリン ラングxイzジ. フロム ザ タイタルイtセルフ イット ウxオズ ノット ザット イジ ベコズ オブ ザ レクxアイエメンツ ザット ハフxアスト タイム タ ミ. ハウエバwイズ ザ ラニングズ アイ ゲンド フロム ジス プリレキジット サブジxエクト フxオリン ラングxイzジ トxウ シムズ スムズ エザ パギジキビ プギマ ミキネジvウジチ イエ xウカドモxユオゼ ボヘリダ wエガスニxワポザ プラクチス ライテxイング シツイ フラシュカドズ カルチュラル マピング フxオムズ アンド ザ レフレクション ブログ. インショトワドズ アイ ベカム アwエア オン ザ インストラクションズ イズリ ザット メクスミ フリ エンゲジド イン ヴィング ゼム ベコズ アイ ベリブド ザット イフ ユ アンダスタンダ ザ タスクス ユ wイルビ パショネット イン ヴィング イット. ゾ アイ ハブ エグザテxイドア ロット オブ エフxオット, アイ スチル フxアウンドア ハド タイム イン アカンプリシング ザ クマップ フxオムズ ベコズ オブ ザ デタ ザ ットニド タ ビ ギャザド コンプリトリ. ハウエバ ジャスト タ sヘア ジス サブジxエクト イズ アンフxオゲタブル ワン フxオ ミ! イット ウxオズ マイ ベリ fアスト タイム エクスピアリアンス タ ドライブ ア モトサイクル ゴイング タ ステシュン クルズ シンス wイ ウッド スペンド ダブルド fエア イフ ウxイ コミュト アジブニ. サンクス タ ゴッド wイ ハ セフ アンチル ウxイ ウxエント ホム. フロム ジス アイ ハブ リアライズド ザット イ フュ アイガタ アカンプリsシュ ザ タスク, ュ ウxオント ビ ヘジテ タ トライ ニュ シングズ ュ ハブ ノット イxエット エクスピアリアンスト. モロバ ジス サブjエクト イズ オルソ イントラステング ベコズ アイ ハブ デxイスカバド ニュ アプリケーションズ ザ ット キャンビユスト タ コンチニュ ラニング デスパイト パンデミック ザ ググル ミト ググル クラスルム ズム アズ wエル アズ ザ ジャンボド. アバブ オル ワン シグニfイカン トレッソン アイ ラニッド イズ ザット ュ ハブ タ プット エンスユジアズム イン ウxオット ュ ア ドxウイング ベコズ ザ フルツ オブ ョ レバ wイルビ サチスフxアイング ザ ザ チャレンジxエズ ュ エクスピアリアンス アロング ザ wエ. ア ビグ サンクス アンド アプリシエーション タ デア ランデxイ ノブレザ ゴッド ブレス アス オル!



MASTER OF ARTS IN EDUCATION

Forin Ranguxizji Roxu: A Refurekushon

Guddo de eburiwan ai amu Rezeru a Rainingu. Ai goingu ta shea wizu yu mai ekusupiariansu in jisu sabujixekuto fuxorin ranguxizji toxu.

Rasuto ya ai haddo teken za beshikku forin ranguxizji. Furomu za titaru itserufu itto uxozu notto zatto iji bekozu obu za rekuxaiementsu zatto wa fuxasuto taimu ta mi. Haueba wizu za raningu zu ai gendo furomu jisu purirekijitto sabujixekuto fuxorin ranguxizji toxu shimuzu sumuzu eza pagijikipu gima mikinejivujichi ie xukadomoxyuoze bohe rida wegasunixwapo za purakutisu raitexingu shitsu i furashukadozu karuchuraru mapingu fuxomuzu ando za refurekushon burog. In shoto wadozu ai bekamu awea on za insutorakushonzu izuri zatto mekusu mi furi engejido in duingu zemu bekozu ai beribudo zatto ifu yu andasutando za tasukusu yu wiru bi pashoneto in duingu itto. Zo ai habu eguzatexido a rotto obu efluxotto, ai sutiru fuxaundo a hado taimu in akampurishingu za kumappu fuxomuzu bekozu obu za deta zatto nido ta bi gyazado kompuritori. Haueba jasuto ta shea jisu sabujixekuto izu anfuxogetaburu wan fuxo mi! Itto uxozu mai beri fasuto taimu ekusupiariansu ta doraibu a motosaikuru goingu ta suteshun kuruzu shinsu wi uddo supendo daburudo fea ifu uxi komyuto a jipuni. Sankusu ta goddo wi wa sefu antiru uxi uxento homu. Furomu jisu ai habu riaraizudo zatto ifu yu a iga ta akampurishsu za tasuku, yu uxonto bi hejiteto ta torai nyu shinguzu yu habu notto ixetto ekusupiariansuto. Moroba jisu sabujekuto izu oruso intorasutengu bekozu ai habu dexitukabado nyu apurikeshonzu zatto kyan bi yusuto ta kontinyu raningu desupaito pandemikku za guguru mito guguru kurasurumu zumu azu weru azu za jambodo. Ababu oru wan shigunifikanto resson ai raniddo izu zatto yu habu ta putto ensuyujiazumu in uxotto yu a doxuingu bekozu za furutsu obu yo reba wiru bi satisufuxaingu zan za charenjixezu yu ekusupiariansu arongu za we. A bigu sankusu ando apurishieshon ta di a Randexi Nobureza Goddo buresu asu oru!



MASTER OF ARTS IN EDUCATION

REY, MHERILL LYNN ANNE M.
MPA – Organization Studies

Foreign Language 2 (Advanced Niponggo)
Dr. Randy T. Nobleza

REFLECTION

Good day everyone! My name is Mherill Lynn Anne M. Rey, Master of Public Administration Student and currently enrolled in Foreign Language 2 (Advanced Niponggo) with Dr. Randy Nobleza as our professor.

Because of the pandemic, our class was conducted through online. Actually it is a struggle for me to learn this Niponggo subject since we are not used to speak this in our country. But I found it enjoyable and interesting because of the additional activities like making of e-flashcards and cultural mapping about a certain town in our province.

This pandemic taught me to become resourceful in any possible way that I can. I thought I will not be able to finish all the requirements because of the health protocols imposed by our national government which banned the individual free movement of the people. But by following this health protocols and ethical standards in the conduct of such activities, me and my group mates were able to finish our assigned tasks.

I thank the Marinduque State College through our Subject professor Dr. Randy Nobleza for making me and my classmates experience this kind of learning. I really enjoyed it and I believed that I will be able to use those knowledge and experiences in the future. I promise to help others who would see help in relation to this subject. I know, this will help not only the school but also the community as well.

Thank you very much and once again good day to everyone!

エリザベスサルザアクティブになりました皆さん、こんにちは！ 私の名前は、行政学修士のメリル・リン・アンヌ・レイで、現在、ランディノブレザ博士を教授として外国語高度なニポンゴニに在籍しています。 パンデミックのため、私たちのクラスはオンラインで行われました。 実は、私たちの国ではこれを話すことに慣れていないので、このニポンゴの主題を学ぶのは私にとって苦労です。 しかし、e-フラッシュカードの作成などの追加のアクティビティがあるため、それは楽しく興味深いものでした。 Vi特定の+ Aalに関する文化的マッピング

このパンデミックは私に教えてくれました機知に富む私ができるあらゆる可能な方法ですべての要件を完了するために健康プロトコルのため私たちの国政府によって課された



MASTER OF ARTS IN EDUCATION

禁止したしかし、従うことによってこの健康プロトコルこの健康プロトコルおよび倫理基準そのような活動の実施において私と私のグループメート割り当てられたタスクを完了することができました

私は感謝します マリンドゥケ州立大学 私たちの主題の教授を通して私と私のクラスメートを作ってくれてこの種の学習を体験する私は本当に楽しかったですそして私は私ができると信じていますそれらの知識と経験を将来使用するために私は他の人を助けることを約束しますこの主題に関して誰が助けを求めるだろうか知っているこれは学校だけでなくしかし、コミュニティ全体として

どうもありがとうございましたそしてもう一度 みなさん、良い一日を

Minasan, yoiichinichiwo watashinonamaeha Meriru Rinu Annuu Reyu Gyōsei-gaku shūshi san soshite genzai ni tōroku Kōdona Nipongo gaikoku-go To Randi Nobureza sensei. No tame ni pandemikku watashitachi no kurasu jisshi sa remashita tsukatte onrain jissai ni soreha tōsō watashi ga manabu tame ni Kono Nipongo Kenmei watashitachiha narete iru kono Watashitachi no kuni de Shikashi, watashi wa sore o mitsukemashita Enjoiabu Omoshiroi No tame ni suika no katsudō tsukuru yōna no e – furasshukādo Soshite bunka-teki mappingu yaku machi watashitachi no shū de

Kono pandemikku wa watashi ni oshiete kuremashita kichinitomu watashi ga dekiru arayuru kanōna hōhō de dekinai to omotta subete no yōken o kanryō suru tame ni kenkō purotokoru no tame watashitachi no kuni seifu ni yotte kasa reta kinshi shita koko no jiyūna ugoki hitobito no

shikashi, shitagau koto ni yotte kono kenkō purotokoru oyobi rinri kijun sono yōna katsudō no jisshi ni oite Watashi to watashi no gurūpumēto wariate rareta tasuku o kanryō suru koto ga dekimashita

Watashi wa kansha shimasu Marindo~uke shūritsu daigaku Watashitachi no shudai no kyōju o tōshite sensie Nobureza Watashi to watashi no kurasumēto o tsukutte kurete Kono tane no gakushū o taiken suru Watashi wa hontōni tanoshikattadesu Soshite watashi wa watashi ga dekiru to shinjite imasu Sorera no chishiki to keiken o shōrai shiyō suru tame ni Watashi wa hokanohito o tasukeru koto o yakusoku shimasu Kono shudai ni kanshite dare ga tasuke o motomerudarou ka shitte iru kore wa gakkō dakedenaku shikashi, komyuniti zentai to shite

Dōmo arigatōgozaimashita Soshite mōichido Minasan, yoiichinichiwo



MASTER OF ARTS IN EDUCATION

MICHELLE P. REGIS

Misheru P. Rejisu

ミシェルP. レジス

REFLECTION

Field experiences is more challenging than other work in the field of education. Cultural mapping is one way of knowing cultural background that define communities in terms of identity, vitality and the quality of life. Making cultural mapping is not an easy task, even though I had a hard time doing it during this time of pandemic, I made a way to respond to it. As responsible individual we must take part of preserving our culture by doing researches on it. The key to successful cultural mapping is commitment and perseverance so that we can provide people with vital information in our culture just like what I did. I coordinated with the Agriculture office in Sta. Cruz and interviewed individuals who are involved in my assigned task. It is important that we do cultural mapping because it helps to further grow our culture and understand the nature of our ancestry. I learned various things in this subject such as cultural appreciation. Cultural mapping triggers my sense of active participation and interest that emphasize the value of conducting similar activities like this. Doing cultural mapping help me build new knowledge in the area of History. I really appreciated what I'm doing especially in accomplishing my mapping forms, I found out significant value of natural resources of our own province since my cultural mapping was all about natural resources specially plants in our province. Lastly, no matter what is our job it is much important to understand our cultural identities which are still unknown by others



MASTER OF ARTS IN EDUCATION

Hansha

Genba de no keiken wa, kyōiku bun'ya no ta no shigoto yori mo kon'nandesu. Bunka-teki mappingu wa, aidentiti, katsuryoku, seikatsu no shitsu no kanten kara komyuniti o teigi suru bunka-teki haikei o shiru 1tsu no hōhōdesu. Bunka-teki chizu o tsukuru no wa kantan'na kotode wa arimasenga, kono pandemikku no jiki ni wa kurō shimashitaga, soreni taiō suru hōhō o tsukurimashita. Sekinin aru kojin to shite, watashitachiha bunka o kenkyū suru koto ni yotte bunka no hogo ni sanka shinakereba narimasen. Bunka-teki mappingu o seikō sa seru hiketsu wa, watashi ga okonatta no to onajiyōni, watashitachi no bunka ni okeru jūyōna jōhō o hitobito ni teikyō dekiru yō ni suru tame no komittomento to nintai-ryokudesu. Watashi wa eki no nōgyō jimusho to chōsei shimashita. Kurusu to watashi no wariate rareta tasuku ni kan'yo shite iru intabyū o uketa kojin. Bunka no mappingu o okonau koto wa, bunka o sarani seichō sa se, sosen no seishitsu o rikai suru no ni yakudatsu tame, jūyōdesu. Kono tēmade wa, bunka no tōyō nado, samazamana koto o manabimashita. Bunka-teki mappingu wa, kono yōna dōyō no katsudō o okonau koto no kachi o kyōchō suru sekkyoku-teki sanka to kanshin no kankaku o hikiokoshimasu. Bunka-teki mappingu o okonau koto de, rekishi no bun'ya de atarashī chishiki o kōchiku suru koto ga dekimasu. Tokuni mappingufōmu o sakusei suru sai ni itte iru koto ni hontōni kansha shite imasu. Watashi no bunka-teki mappingu wa subete watashitachi no shū no ten'nen shigen, tokuni shokubutsu ni kansuru monodattanode, watashi wa jibun no shū no ten'nen shigen no jūyōna kachi o hakken shimashita. Saigo ni, watashitachi no shigoto ga nandeari, hokanohito ni wa mada shira rete inai watashitachi no bunka-teki aidentiti o rikai suru koto wa hijō ni jūyōdesu.



MASTER OF ARTS IN EDUCATION

反射

現場での経験は、教育分野の他の仕事よりも困難です。文化的マッピングは、アイデンティティ、活力、生活の質の観点からコミュニティを定義する文化的背景を知る1つの方法です。文化的な地図を作るのは簡単なことではありませんが、このパンデミックの時期には苦労しましたが、それに対応する方法を作りました。責任ある個人として、私たちは文化を研究することによって文化の保護に参加しなければなりません。文化的マッピングを成功させる秘訣は、私が行ったのと同じように、私たちの文化における重要な情報を人々に提供できるようにするためのコミットメントと忍耐力です。私は駅の農業事務所と調整しました。クルスと私の割り当てられたタスクに関与しているインタビューを受けた個人。文化のマッピングを行うことは、文化をさらに成長させ、祖先の性質を理解するのに役立つため、重要です。このテーマでは、文化の盗用など、さまざまなことを学びました。文化的マッピングは、このような同様の活動を行うことの価値を強調する積極的な参加と関心の感覚を引き起こします。文化的なマッピングを行うことで、歴史の分野で新しい知識を構築することができます。特にマッピングフォームを作成する際に行っていることに本当に感謝しています。私の文化的マッピングはすべて私たちの州の天然資源、特に植物に関するものだったので、私は自分の州の天然資源の重要な価値を発見しました。最後に、私たちの仕事が何であれ、他の人にはまだ知られていない私たちの文化的アイデンティティを理解することは非常に重要です。



MASTER OF ARTS IN EDUCATION

Charie Ventanilla

REFLECTION

It was a great experienced with this subject, Even though in the beginning, I thought, It is difficult to learn Nippongo because it is my first time to study a foreign language aside from English subject which is already included in the Philippine Education, but through the helped of our professor, He shared his knowledge in teaching Japanese language. I learned different Japanese characters and on how to write words in a way of katakana writing.

Aside from it , I also learned on how to conduct cultural mapping in the place of Sta.Cruz Municipal. Cultural mapping have different components and our group assigned in Natural resources, We went to different agencies like Agriculture office, MDRRMC office, DENR and among others in able to search information regarding on our task. We conducted our Cultural mapping through personal interview to the key informants. Our group were so greatful because the key informants were really willing to help us to give more information and data needed in the CMAP form. They also give pictures and other details to support on our task. It is another experience to explore. I can say that in this activity ,I realized that there is so many rich cultures found in our place,that we as a citizen we need to preserve it for the next generation.



MASTER OF ARTS IN EDUCATION

Refurekushon

itto • uxozu • a • gureto • ekusupiariansuto • wizu • jisu • sabujekuto./ ibun • zo • in • za • beginingu • ai • soto, itto • izu • difuxikuruto • ta • ran • nipongo • bekozu • itto • izu • mai • fuxasuto • taimu • ta • sutadexi • a • fuxorin • ranguxizji asaido • furomu • ingurishu • sabujekuto • witchi • izu • orureddexi • inkurudexiddo • in • za • fuxiripin • ejukeshon,/ batto • suru • za • heruputo • obu • awa • purofesa • hi • shixeado • hizu • nerezji • in • tex ichingu • japanizu • ranguxizji. ai • raniddo • difuranto • japanizu • kyarakutazu • ando • on • hau • ta • raito • wadozu • in • a • we • obu • katakana • raitexingu//

saido • furomu • itto,/ ai • oruso • raniddo • on • hau • ta • kondakuto • karuchuraru • mapingu • in • za • puresu • obu • suteshun • dotto • kuruzu • myunishiparu /karuchuraru • mapingu • habu • difuranto • komponentsu • ando • awa • gurupu • asaindo • in • nachiruru • rezosezu,/ wi • uxento • ta • difuranto • ejixenshizu • raiku • agurikarucha • ofuxisu • /emu • dexi • a • a • emu • shi • ofuxisu • /dexi • i • en • a /ando • amongu • ozazu • in • eburu • ta • sachi • infomeshon • regadexingu • on • awa • tasuku./ wi • kondakutido • awa.

.karuchuraru • mapingu • suru • pasonaru • intabyu • ta • za • ki • infuxomantsu. ze • oruso • gibu • pikuchazu • ando • aza • diteruzu • ta • sapoto • on • awa • tasuku. itto • izu • anaza • ekusupiariansu • ta • ekusupuro • ai • kyan • se • zatto • in • jisu • akutibitexi. ai • riaraizudo • zatto • zea • izu • so • meni • ritchi • karuchazu • faundo • in • awa • puresu. zatto • wi • azu • a • shitizen • uxi • nido • ta • purizabu • itto • fuxo • za • nekusuto • jixenereshon



MASTER OF ARTS IN EDUCATION

GENLIE M. MOTOL

Genre emu Motoru

ゲンリー・エム・モートール

MAED-Physics Teaching

Reflection

Learning foreign language is a great opportunity for a teacher like me, because it give changes and development not only as a professional but also as an individual. Cultural mapping on the other hand helps boost my confidence for I am able to face and talk to officials and other people. Though there many challenges and hardship in fulfilling this activity, it help me in many ways. It hand me knowledge and awareness about resources that needs to be preserve and take good care of, and places that are risky that can alarm people residing near the place. Furthermore this activity gives me more experiences and knowledge that I may be able to share with my students and co teachers.

外国語を学ぶことは、私のような教師にとって、専門家としてだけでなく個人としても変化と発展をもたらす素晴らしい機会です。一方、文化的マッピングは、役人や他の人々と向き合い、話すことができるという自信を高めるのに役立ちます。この活動を遂行する上で多くの課題と困難がありますが、それは多くの点で私を助けます。それは私に、保存して世話をする必要がある資源、そしてその場所の近くに住む人々を驚かせる可能性のある危険な場所についての知識と認識を私に与えます。さらに、この活動は私に、生徒や共同教師と共有できるかもしれないより多くの経験と知識を与えてくれます。

Raningu forin ranguxizji 0izu a gureto opotoyuniti fo a texicha raiku mi, bekozu itto gibu chenjixezu ando deberopumento notto onri azu a purofeshonaru batto oruso azu an indibijuaru. Karuchuraru mapingu on za aza hando herupusu busuto mai konfidensu fo ai amu eburu ta fuxesu ando toku ta ofishiruzu ando aza pipuru Zo zea meni charenjezu ando hadoshippu in furufuxiringu jisu akutexibitexi tto herupu mi in meni wezu. Itto hando mi norezji ando aweanesu abauto rezosezu zatto nidozu ta bi purizabu ando teku guddo kea obu ando puresezu zatto a risuki zuto bane binoba reobao xyugoabogo ixayu yuru zeho ɿ ne fazamo jisu



MASTER OF ARTS IN EDUCATION

ELSA F. SOLITO
MAED-Educational Management

Good Morning everyone!

Learning in times of pandemic, natural calamities seems so difficult, but we proved that this pandemic will never be a hindrance to pursue our studies, instead a great challenge for us as educator.

Cultural mapping, doing practice writing sheets as well as making flashcards seems too hard because of our learning modalities, that still we need to be vigilant prior to our healthy safety protocols. Low internet connectivity that failed us to connect, made us cramming for the work that are about to finish. But at last, despite the situation, we made it, we learned something new as well as new experiences. Thanks teacher Randy for all the learnings that you shared to us God Bless.

パンデミックの時代に学ぶことは非常に難しいように思われますが、このパンデミックが私たちの研究を追求する上での障害になることはなく、教育者としての私たちにとって大きな挑戦であることを証明しました。

文化的なマッピング、シートの作成の練習、フラッシュカードの作成は、私たちの学習方法のために難しいようですが、それでも私たちは健康安全プロトコルの前に警戒する必要があります。インターネット接続が低かったために接続できなかつたため、これから終了する作業に詰め込まれました。しかし、ついに、状況にもかかわらず、私たちはそれを成し遂げました、私たちは何か新しいことと経験を学びました。あなたが私たちに共有したすべての学習を教えてくれたランディ先生に感謝します。神のご加護を。



MASTER OF ARTS IN EDUCATION

Ohayō min'na

pandemikku no jidai ni manabu koto wa hijō ni muzukashī yō ni omowa remasuga, kono pandemikku ga watashitachi no kenkyū o tsuikyū suru ue de no shōgai ni naru koto wa naku, kyōiku-sha to shite no watashitachi ni totte ōkina chōsendearu koto o shōmei shimashita.

Bunka-tekina mappingu, shīto no sakusei no renshū, furasshukādo no sakusei wa, watashitachi no gakushū hōhō no tame ni muzukashī yōdesuga, soredemo watashitachi wa kenkō anzen purotokoru no mae ni keikai suru hitsuyō ga arimasu. Intānetto setsuzoku ga hikukatta tame ni setsuzoku dekinakatta tame, korekara shūryō suru sagyō ni tsumekoma remashita. Shikashi, tsuini, jōkyō nimokakawarazu, watashitachi wa sore o nashitogemashita, watashitachi wa nani ka atarashī koto to keiken o manabimashita. Anata ga watashitachi ni kyōyū shita subete no gakushū o oshiete kureta Randi sensei ni kansha shimasu. Kami no go kago o.



MASTER OF ARTS IN EDUCATION

MARICEL F. EVANGELISTA
MAED-Educational Management

REFLECTION

Good day everyone!

I am Maricel F. Evangelista, a Master of Arts in Education student at Marinduque State College. I have taken the subject ‘Basic Foreign Language ‘ with my professor Doctor Randy T. Nobleza. Learning basic Nihongo is interesting but difficult for me directly learning in the normal, despite the situation due to global pandemic must continue for education is the only tool which will provide us knowledge, skill, technique, and information that will direct us to what are aiming for. So, it’s challenging for us to do some requirements to pass the subject.

We have our cultural mapping at Santa Cruz, Marinduque. We explore the different historical houses there with our group, and we are very much thankful to the Tourism Department for their kindness and willingness to help us get the necessary information for our target houses.

Cultural mapping is a valuable tool for identifying a community’s strengths and resources. This process can help the communities move into the planning and implementation phase by identifying early resources, efficiencies, and links between arts and cultural groups, as well as their common aspirations and values.

We also accomplished practice writing sheets which I feel like studying again in grade school, flashcards, and individual reflection with a vlog.



MASTER OF ARTS IN EDUCATION

みなさん、良い一日を！

私はマリンドウケ州立大学の教育学修士課程の学生であるマリセルF.エヴァンジエリスタです。私は教授のランディ・T・ノブレザ博士と一緒に「基本的な外国語」という主題を取り上げました。基本的な日本語を学ぶのは面白いですが、普通に直接学ぶのは難しいです、世界的大流行による状況にもかかわらず、教育は継続しなければならない唯一のツールです それは私たちが目指していることに私たちを導く知識、スキル、技術、そして情報を私たちに提供します。ですから、主題を通過するためにいくつかの要件を実行することは私たちにとって挑戦的です。

マリンドウケのサンタクルスに文化地図があります。私たちはグループでさまざまな歴史的家屋を探索します、また、観光局のご厚意とご支援に心より感謝申し上げます。

文化的マッピングは、コミュニティの強みとリソースを特定するための貴重なツールです。このプロセスは、コミュニティが計画および実装フェーズに移行するのに役立ちます 初期のリソース、効率、芸術と文化グループ間のリンク、およびそれらの共通の願望と価値観を特定することによって

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また、小学校でまた勉強したいようなライティングシートやフラッシュカード、vlogでの個人的な振り返りの練習も行いました。

Minasan, yoiichinichiwo!

Watashi wa marindo~uke shūritsu daigaku no kyōiku-gaku shūshi katei no gakuseidearu Mari seru F. Evu~anjerisutadesu. Watashi wa kyōju no Randi T nobureza hakase to issho ni `kihon-tekina gaikoku-go' to iu shudai o toriagemashita. Kihon-tekina nihongo o manabu koto wa kyōmibukaidesuga, sekai-teki ōhayari no tame ni kyōiku o keizoku shinakereba naranai jōkyō nimokakawarazu, watashi ga tsūjō no hōhō de chokusetsu manabu koto wa kon'nandesu. Watashitachi ni mokuteki o michibiku chishiki, sukiru, gjutsu, jōhō o teikyō suru yuiitsu no tsūrudesu. Tame ni. Desukara, shudai o tsūka suru tame ni ikutsu ka no yōken o jikkō suru koto wa watashitachi ni totte chōsen-tekidesu. Marindo~uke no santakurusu ni bunka chizu ga arimasu. Watashitachiha gurūpu de samazamana rekishi-teki kaoku o tansaku shimasu. Kankō-kyoku no shinsetsu-sa to, taishō to naru kaoku ni hitsuyōna jōhō no nyūshu o yorokonde tetsudatte kureta koto ni kansha shite imasu. Bunka-teki mappingu wa, komyuniti no tsuyomi to risōsu o tokutei suru tame no kichōna tsūrudesu. Kono purosesu wa, shoki no risōsu, kōritsu, geijutsu to bunka gurūpu-kan no rinku, oyobi sorera no kyōtsū no ganbō to kachikan o tokutei suru koto ni yori, komyuniti ga keikaku to jissō no fēzu ni ikō suru no ni yakudachimasu. Mata, shōgakkō de mata benkyō shitai yōna raitingushīto ya furasshukādo, vlog de no kojin-tekina furikaeri no renshū mo okonaimashita.



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MARJORIE O. NAZARENO

REFLECTION

MAED – EDUCATIONAL MANAGEMENT
LANGUAGE

ADVANCE FOREIGN

Today, the world demands globalization. Through technology people around the world from different races were able to reach each other. That is why it is an advantage to learn another language from our native tongue. So learning Nihongo or the Japanese language is very helpful in extending my knowledge to communicate with other people in the world especially with Japanese. Through making flashcards, practicing writing, and speaking Japanese words, I've learned how the Japanese preserve their identity and connect to the world by having Hiragana and Romaji as their traditional and native language, and Katakana as their medium used to translate foreign languages.

Nevertheless, by incorporating cultural mapping in this subject, I've learned more about one of the towns of Marinduque, the municipality of Sta. Cruz. Through gathering information from the locals, stories of the past unfold. I, together with my group mates were able to know the significance of the old houses and other structures to the society. These built heritages serve as home, a religious sanctuary, political mark, and economic site. Each infrastructure has shown its firmness over the years upon generations. However, many people might not notice the value of these old buildings, still, cultural mapping becomes a way to make people be aware of and preserve their value.

Finally, through this subject, I realize the importance of lifelong learning in understanding another language and knowing our own culture. Also, this learning experience, made me realize connecting with others and understanding the markings of the past makes me mindful of the integrity of conserving one's identity and extending globally.



MASTER OF ARTS IN EDUCATION

今日、世界はグローバリゼーションを要求しています。テクノロジーを通じて、さまざまな人種の世界中の人々が互いに連絡を取り合うことができました。そのため、母国語から別の言語を学ぶことが有利です。ですから、日本語や日本語を学ぶことは、私の知識を広げて世界の他の人々、特に日本語とコミュニケーションをとるのに非常に役立ちます。ラッシュカードの作成、書き方、日本語の話し方を通して、ひらがなとローマ字を伝統的な母国語とし、カタカナを外国語の翻訳に使用することで、日本人がアイデンティティを維持し、世界とつながる方法を学びました。

それにもかかわらず、この主題に文化的地図を組み込むことによって、私はマリンドウケの町の1つであるStaの自治体についてもっと学びました。クラス。地元の人から情報を集めることで、過去の物語が繰り広げられます。私は、グループの仲間と一緒に、古い家やその他の構造物が社会にとって重要であることを知ることができました。これらの建てられた遺産は、家、宗教的な聖域、政治的印、そして経済的な場所として機能します。各インフラストラクチャは、何世代にもわたってその堅固さを示してきました。しかし、多くの人はこれらの古い建物の価値に気付かないかもしれません、それでも、文化的なマッピングは人々に彼らの価値を認識させ、維持させる方法になります。

最後に、このテーマを通して、私は他の言語を理解し、私たち自身の文化を知る上で生涯学習の重要性を認識しています。また、この学習経験により、他者とのつながりや過去の痕跡を理解することで、自分のアイデンティティを守り、グローバルに展開することの誠実さを意識することができました。



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Kyō, sekai wa gurōbarizēshon o yōkyū shite imasu. Tekunorojī o tsūjite, samazamana jinshu no sekaijū no hitobito ga tagaini renraku o toriau koto ga dekimashita. Sonotame, haha kokugo kara betsu no gengo o manabu koto ga yūridesu. Desukara, nihongo ya nihongo o manabu koto wa, watashi no chishiki o hirogete sekai no hokanohito タ, Tokuni nihongo to komunikēshon o toru no ni hijō ni yakudachimasu. Furasshukādo no sakusei, kakikata, nihongo no hanashikata o tōshite, hi-ra ga na to rōmaji o dentō-tekina haha kokugo to shi, katakana o gaikoku-go no hon'yaku ni shiyō suru koto de, nihonjin ga aidentiti o iji shi, sekai to tsunagaru hōhō o manabimashita. Sore nimokakawarazu, kono shudai ni bunka-teki chizu o kumikomu koto ni yotte, watashi wa marindo~uke no machi no 1tsudearu Sta no jichitai ni tsuite motto manabimashita. Kurusu. Jimoto no hito kara jōhō o atsumeru koto de, kako no monogatari ga kurihiroge raremasu. Watashi wa, gurūpu no nakama to issho ni, furui ie ya sonohoka no kōzō-mono ga shakai ni totte jūyōdearu koto o shiru koto ga dekimashita. Korera no tate rareta isan wa,-ka, shūkyō-tekina seiiki, seidjiteki shirushi, soshite keizai-tekina basho to shite kinō shimasu. Kaku infurasutorakucha wa, nansedai ni mo watatte sono kengo-sa o shimeshite kimashita. Shikashi, ōku no hito wa korera no furui tatemono no kachi ni kidzukanai kamo shiremasenga, soredemo, bunka-tekina mappingu wa hitobito ni karera no kachi o ninshiki sa se, iji sa seru hōhō ni narimasu. Saigo ni, kono tēma o tōshite, watashi wa hoka no gengo o rikai shi, watashitachi jishin no bunka o shiru ue de shōgai gakushū no jūyō-sei o ninshiki shite imasu. Mata, kono gakushū keiken ni yori, tasha to no tsunagari ya kako no konseki o rikai suru koto de, jibun no aidentiti o mamori, gurōbaru ni tenkai suru koto no seijitsu-sa o ishiki suru koto ga dekimashita.



MASTER OF ARTS IN EDUCATION

REPLEKSYON AT REAKSYON SA FOREIGN LANGUAGE 2 (NIHONGO 2)

ARWIN JONES M. EPA
MAEd – Language Teaching

DR. RANDY T. NOBLEZA
PROFESSOR

Noong kami ay magtungo ng mga aka-grupo ko sa bayan ng Sta. Cruz may dalawang tanong na bumuo sa aming mga isipan. Una, kami kaya ay posibleng magkaroon ng pagkakataong makapanayam ang mga taong kinauukulan ng aming pananaliksik? at ikalawa, may tumulong kaya sa aming cultural mapping sa gitna ng pandemya? Ngunit bagabag man sa aming mga katanungan, tumungo pa rin kami sapagkat ito ang kailangan at para na rin mapatunayan namin sa aming mga sarili na kaya naming aksyunan ito. Habang nasa loob ng sasakyen, nagkaroon na kaagad kami ng tokahan sa mga gawain upang mapadali ang trabaho at upang magkaroon ng kalinawan sa aming gagawin. At ako, ang gawain ko ay manguba ng mga litrato at magtanong sa mga may bahay at mga taong kinauukulan patungkol sa aming pakay.





MASTER OF ARTS IN EDUCATION

Una kaming bumaba sa tanggapan ng bayan, ang Munisipyo nito, at agaran naming tinanong ang mga taong kinauukulang makatutulong sa aming pananaliksik. Sa kabutihang palad ay tumugon sa aming ang Municipal Tourism Officer ng bayan ng Sta. Cruz upang tumulong at makiisa sa aming mga gawain. Napakalaki ng kanyang naitulong sa aming mga gawain at napakahusay ng kanyang kaalaman patungkol sa kanilang bayan. Suma total, apat na mga makakasaysayang pook an gaming tinungo. Ang naunang dalawa ay pamribadong mga tahanan ng mga piling pamilya na kung saan ay nagkaroon ng mahalagang gampanin sa kanilang bayan at nakapagdala ng karanganan sa kanilang bayan. Mas kilala sila sa tawag na mga "alta sociedad", "principalia" o 'di naman kaya ay mga may kaya sa buhay. Sa dalawang mga tahanang ito ay ang nakapukaw sa aking atensyon ay ang bahay ng mga "Jo". Sila ay pamilya ng mga Intsik sa bayan ng Sta. Cruz na kung saan ay nagkaroon ng kauna-unahang pari ng mga Intsik hindi lamang sa bayan nila kundi maging sa buong lalawigan ng Marinduque. Napakahusay sapagkat buong buo pa rin ang mga ala-ala sa kanilang antigong bahay. Pagpasok na pagpasok pa lamang namin ay ramdam mo nan gang kanilang "dia unang" bahay ay pinakamamahal ng kanilang mga ninuno at maging ng mga kasalukuyang nakatira dito.





MASTER OF ARTS IN EDUCATION

Ang "silong" o ilalim ng kanilang tahanan ay tindahan. Isang tanda ng kanilang pagiging Intsik sapagkat natural sa kanilang lahi ang pagiging negosyante. Napakalawak ng kanilang tahanan sapagkat hindi kahit may tindahan sa kanilang silong ay hindi sila tumutuloy sa kanilang ikalawang palapag. Sa baba pa rin sila sapagkat mapagod pa raw kung araw-araw silang aakyat at bababa sa kanilang bahay. Ikalawa ito rin daw ay uri ng pag-iingat nila sa bahay sapagkat ito ay may katandaan na.

Ikalawa sa nagustuhan kong pinuntahan namin ay ang simbahan ng Sta. Cruz, bagama't hindi ito ang aking unang pagpunta rito ngunit napakaganda pa rin ng kanyang arkitektura. Hindi nakakasawang balik-balikan sapagkat napakalaki ng galang at hanga ko sa simbahang ito na halos kawangis ng simbahan ng Boac.





MASTER OF ARTS IN EDUCATION

Sa sumatotal ng aming naging lakad, nagkaroon kami ng mas mapagpahalagang damdamin para sa mga makakasaysayang gamit at lugar sapagkat kung hindi dahil dito ay wala tayong pagkakakilanlan. Ang mga bahay at lugar na ito ay patotoong napakayaman at napakahusay ng ating bayan na kung saan ay kulay na nagpapakahulugang patuloy ang buhay.





MASTER OF ARTS IN EDUCATION

Japanese Translation

外国語2の反射と反応（7月2日）

アーウィンジョーンズエバ
言語教育

ランディ・T・ノブレザ
教授

私のグループと私がStaの町に行ったとき。クルスには、私たちの頭の中に形成される2つの質問があります。まず、研究担当者にインタビューする機会はありますか？そして第二に、パンデミックの真っ只中に私たちの文化的マッピングを手伝ってくれた人はいますか？しかし、私たちの懸念にもかかわらず、私たちはそれが必要であり、私たちがそれに行動を起こすことができることを自分自身に証明することができるよう、それでも向かった。車に乗っている間、私たちはすぐに仕事を容易にし、私たちがやろうとしていることを明確にするために仕事をする番がありました。そして私、私の仕事は写真を撮り、地主や関係者に私たちの目的について尋ねることです。

私たちはまず町役場とその市町村に行き、すぐに関係者に私たちの研究を手伝ってくれるよう頼みました。幸いなことに、駅の市観光局長。クルスは私たちの活動を助け、参加してくれます。彼は私たちの活動に非常に役立ち、彼らの町についての彼の知識はとても良いです。全部で4つの史跡に行きました。最初の2つは、彼らの町で重要な役割を果たし、彼らの町に名誉をもたらした、選ばれた家族の個人の家でした。彼らは「ハイソサエティ」、「プリンシパリア」、または「多分彼らは生きることができます」としてよく知られています。これら二つの家で私の注意を引いたのは「ジョス」の家でした。彼らはStaの町に住む中国人の家族です。町だけでなく、マリンドウケ州全体で最初の中国人司祭を迎えたクルス。彼らの古民家の記憶は今も残っているのでとても良いです。私たちが入るとすぐに、あなたは彼らの「最初の」家が彼らの先祖、そして現在ここに住んでいる人々の中で最も愛されていると感じるでしょう。

「地下」または彼らの家の下は店です。ビジネスマンになるのは当然のことなので、それは彼らの中国人のアイデンティティのしるしです。彼らの家はとても広々としていて、地下に店がなく、2階に滞在していません。彼らは毎日家を行ったり来たりするまだ疲れているので、彼らはまだ階下にいます。第二に、彼らは古いので家の世話をしていると言われています。

私が行くのが好きだった2番目のものはStaの教会でした。クルス、これは私の最初の訪問ではありませんが、そのアーキテクチャはまだ非常に良いです。ボックの教会にはとんど似ているこの教会を私はとても尊敬し、賞賛しているので、行ったり来たりするのは退屈ではありません。



MASTER OF ARTS IN EDUCATION

Watashi no gurūpu to watashi ga Sta no machi ni itta toki. Kurusu ni wa, watashitachi no atama no naka ni keisei sa reru 2tsu no shitsumon ga arimasu. Mazu, kenkyū tantōsha ni intabyū suru kikai wa arimasu ka? Soshite daini ni, pandemikku no mattadanaka ni watashitachi no bunka-teki mappingu o tetsudatte kureta hito wa imasu ka? Shikashi, watashitachi no kenen nimokakawarazu, watashitachi wa sore ga hitsuyōdeari, watashitachi ga sore ni kōdō o okosu koto ga dekiru koto o jibun jishin ni shōmei suru koto ga dekiru yō ni, soredemo mukatta. Kuruma ni notte iru ma, watashitachi wa sugu ni shigoto o yōi ni shi, watashitachi ga yarou to shite iru koto o meikaku ni suru tame ni shigoto o suru ban ga arimashita. Soshite watashi, watashi no shigoto wa shashin o tori, jinushi ya kankei-sha ni watashitachi no mokuteki ni tsuite tazuneru kotodesu.

Watashitachi wa mazu chōyakuba to sono shichōson ni iki, sugu ni kankei-sha ni watashitachi no kenkyū o tetsudatte kureru yō tanomimashita. Saiwaina koto ni,-eki no ichi kankō kyokuchō. Kurusu wa watashitachi no katsudō o tasuke, sanka shite kuremasu. Kare wa watashitachi no katsudō ni hijō ni yakudachi, karera no machi ni tsuite no kare no chishiki wa totemo yoidesu. Zenbu de 4tsu no shiseki ni ikimashita. Saisho no 2tsu wa, karera no machi de jūyōna yakuwari o hatashi, karera no machi ni meiyo o motarashita, eraba reta kazoku no kojin no iedeshita. Karera wa 'haisosaeti', 'purinshiparia', matawa 'tabun karera wa ikiru koto ga dekiru' to shite yoku shira rete imasu. Korera futatsu no ie de watashi no chūi o hiita no wa 'josu' no iedeshita. Karera wa Sta no machi ni sumu chūgokujin no kazokudesu. Machi dakedenaku, marindo~uke-shū zentai de saisho no chūgokujin shisai o mukaeta kurusu. Karera no ko minka no kioku wa ima mo nokotte irunode totemo yoidesu. Watashitachi ga hairu to sugu ni, anata wa karera no 'saisho no'-ka ga karera no senzo, soshite genzai koko ni sunde iru hitobito no naka de mottomo aisa rete iru to kanjirudeshou.

'Chika' matawa karera no ie no shita wa misedesu. Bijinesuman ni naru no wa tōzen no kotonanode, sore wa karera no chūgokujin no aidentiti no shirushidesu. Karera no ie wa totemo hirobiro to shite ite, chika ni mise ga naku, 2-kai ni taizai shite imasen. Karera wa mainichi-ka o ittarikitari suruto mada tsukarete irunode, karera wa mada kaika ni imasu. Daini ni, karera wa furuinode ie no sewa o shite iru to iwa rete imasu. Watashi ga iku no ga sukidatta 2-banme no mono wa Sta no kyōkaideshita. Kurusu, kore wa watashi no saisho no hōmonde wa arimasenga, sono ākitekucha wa mada hijō ni yoidesu. Boakku no kyōkai ni hotondo nite iru kono kyōkai o watashi wa totemo sonkei shi, shōsan shite irunode, ittarikitari suru no wa taikutsude wa arimasen.



MASTER OF ARTS IN EDUCATION

Watashitachi no sanpo o yōyaku suru to, watashitachiha rekishi-tekina yōto ya basho ni taishite yori taisetsuna kimochi o motte imashita. Sōdenakereba, watashitachi no aidentiti ga nakattadeshou. Korera no ie ya basho wa, watashitachi no machi ga totemo yutakade totemo yoikoto o shōmei shite imasu. Sore wa jinsei ga tsudzuku koto o imi suru irodesu.



MASTER OF ARTS IN EDUCATION

LEIZYL P. REVILLOZA

MAED- LANGUAGE TEACHING EDL 202: ADVANCED FOREIGN LANGUAGE 2

First Semester: AY 2020- 2021

REFLECTION

Good morning everyone! It was a challenging experience to conduct cultural mapping specially this time of pandemic. It was a task in order to collect the data as our primary source in accomplishing our requirements for this subject Advanced Foreign Language 2. Even it was risky to search our assigned subject; tangible movable, our group courageously decided to gather the information needed to accomplish our cultural mapping form although the town proper of Santa Cruz was lockdown due to positive cases of COVID 19. Since cultural mapping was a research technique used to map distinct people, tangible, intangible cultural assets in the community, we tried to consider old houses in the town proper. After several attempts due to unwillingness of the owner of some old houses, finally a Chinese businessman welcomed us on his old house. He accommodatingly showed his house surrounded with collection of antiques. Surprisingly in this modern time, there were few people who retained the old structure of their house as it was built before. I was amused and fascinated when I sawed and touch the distinct objects from the past that you had seen only in photographs and in movies. And we were lucky to meet a person who was willing to share the stories behing on these possession. I realized that despite of the technology advancement there were still precious treasures hidden in the field of modernization. These priceless wealth of the past was the bridge that will connect to the future. Cultural mapping played a significant role as the key to trace the richness of our culture. It was the connection to discover the untold stories of the past and to retell it in the future. Thank you.



MASTER OF ARTS IN EDUCATION

反射

みなさん、おはようございます！今回のパンデミックで特に文化的マッピングを行うことは、やりがいのある経験でした。この主題の高度な外国語2の要件を達成するための重要な情報源としてデータを収集することは、タスクでした。割り当てられた主題を検索するのは危険でした。COVID

19の陽性例のためにサンタクルスの町は封鎖されましたが、私たちのグループは有形の移動可能であり、文化的マッピングフォームを完成させるために必要な情報を収集することを勇気を持って決定しました。

文化的マッピングは、コミュニティ内の個別の人々、有形無形の文化財をマッピングするために使用される調査手法であったため、町の古い家を適切に検討するようにしました。いくつかの古い家の所有者の不本意のために何度か試みた後、ついに中国人のビジネスマンが彼の古い家で私たちを歓迎しました。彼は骨董品のコレクションに囲まれた彼の家を親切に見せました。驚いたことに、この現代では、以前に建てられた家の古い構造を保持している人はほとんどいませんでした。写真や映画でしか見られなかった、過去とは一線を画すオブジェを見たり触れたりしたとき、私は面白くて魅了されました。そして、私たちは幸運にも、これらの所有物についての話を喜んで共有してくれる人に会いました。

技術の進歩にもかかわらず、近代化の分野にはまだ貴重な宝物が隠されていることに気

づきました。過去のこれらの貴重な富は、未来につながる架け橋でした。文化のマッピングは、私たちの文化の豊かさを追跡するための鍵として重要な役割を果たしました。過去の秘話を発見し、未来に語り直すためのつながりでした。

ありがとうございました。



MASTER OF ARTS IN EDUCATION

Hansha minasan, ohayōgozaimasu! Konkai no pandemikku de tokuni bunka-teki mappingu o okonau koto wa, yarigai no aru keikendeshita. Kono shudai no kōdona gaikoku-go 2 no yōken o tassei suru tame no shuyōna jōhō-gen to shite dēta o shūshū suru koto wa, tasukudeshita.

Wariate rareta shudai o kensaku suru no wa kikendeshita. COVID 19 no yōsei rei no tame ni santakurusu no machi wa fūsa sa remashitaga, watashitachi no gurūpu wa yūkei no idō kanōdeari, bunka-teki mappingufōmu o kansei sa seru tame ni hitsuyōna jōhō o shūshū suru koto o yuki o motte kettei shimashita. Bunka-teki mappingu wa, komyuniti-nai no kobetsu no hito タ, Ukeimukei no bunkazai o mappingu suru tame ni shiyō sa reru chōsa shuhōdeatta tame, machi no furui ie o tekisetsu ni kentō suru yō ni shimashita. Ikutsu ka no furui ie no shoyū-sha no fuhon'i no tame ni nando ka kokoromita nochī, tsuini chūgokujin no bijinesuman ga kare no furui ie de watashitachi o kangei shimashita. Kare wa kotsutōhin no korekushon ni kakoma reta kare no ie o shinsetsu ni misemashita. Odoroita koto ni, kono gendaide wa, izen ni tate rareta ie no furui kōzō o hoji shite iru hito wa hotondo imasendeshita. Shashin ya eigade shika mi rarenakatta, kako to wa issenwogasu obuje o mi tari fure tari shita toki, watashi wa omoshirokute miryō sa remashita.

Soshite, watashitachiha kōun'nimo, korera no shoyū-mono ni tsuite no hanashi o yorokonde kyōyū shite kureru hito ni aimashita. Gijutsu no shinpo nimokakawarazu, kindai-ka no bun'ya ni wa mada kichōna takaramono ga kakusa rete iru koto ni kidzukimashita. Kako no korera no kichōna tomi wa, mirai ni tsunagaru kakehashideshita. Bunka no mappingu wa, watashitachi no buna no yutaka-sa o tsuiseki suru tame no kagi to shite jūyōna yakuwari o hatashimashita.

Kako no hiwa o hakken shi, mirai ni katari naosu tame no tsunagarideshita.

Arigatōgozaimashita.



MASTER OF ARTS IN EDUCATION

Good day!

I am Judith G. Velena.

Learning about Japanese language is exciting yet a very complicated one. Through this subject, my understanding about the basic of Japanese language was enhanced. Among all the lessons, I enjoyed learning about writing katakana strokes. It makes me curious how to write it because it is far different from our own. Despite the educational challenge that we are experiencing today, learning could still happen through using online platform and other means. I specifically learned to utilize the use of online learning especially in understanding and practicing Japanese writing.

This subject does not only help me to learn about the Japanese language but also help me to appreciate our very own culture. I realized that there are still so many valuable objects which are still preserved up to today by our townsfolk. These objects were passed from generation to generation. These are of great value to the owners since it was passed onto them by their forefathers. I feel grateful seeing some of these valuable objects which are taken care for years. Being able to find information on these valuable objects is also one way that we could help the community.

This health crisis that we are facing, is not a hindrance to be able to continue learning and to be of great help to the community.



MASTER OF ARTS IN EDUCATION

こんにちは

ジュディス ベレナです。

日本語を学ぶことは刺激的ですが、非常に複雑です。このテーマを通して、日本語の基礎についての私の理解が深まりました。すべてのレッスンの中で、カタカナのストロークを書くことを学ぶのは楽しかったです。自分の書き方とはかなり違うので、どうやって書くのか気になります。私たちが今日経験している教育上の課題にもかかわらず、オンラインプラットフォームやその他の手段を使用することで学習が行われる可能性があります。特に日本語の理解と練習において、オンライン学習の活用を学びました。

このテーマは、私が日本語を学ぶのに役立つだけでなく、私たち自身の文化を理解するのにも役立ちます。私たちの町民が今まで保存している貴重な物がまだたくさんあることに気づきました。これらのオブジェクトは世代から世代へと受け継がれました。これらは、彼らの祖先によって彼らに渡されたので、所有者にとって大きな価値があります。何年にもわたって世話をされているこれらの貴重な物のいくつかを見て、私は感謝しています。これらの貴重なオブジェクトに関する情報を見つけることができることも、私たちがコミュニティを助けることができる1つの方法です。

私たちが直面しているこの健康危機は、学び続けることができ、地域社会に大いに役立つことを妨げるものではありません。



MASTER OF ARTS IN EDUCATION

Konnichiwa!

Watashi wa jyudisu berenya desu.

Nihongo no benkyou wa omoshiroi demo mukashii desu. Kono tēma o tōshite, nihongo no kiso ni tsuite no watashi no rikai ga fukamarimashita. Subete no ressun no naka de, katakana no sutorōku o kaku koto o manabu no wa tanoshikattadesu. Jibun no kakikata to wa kanari chigau node, dō yatte kaku no ka ki ni narimasu. Watashitachi ga kyō keiken shite iru kyōiku-jō no kada ni nimokakawarazu, onrainpurattofōmu ya sonohoka no shudan o shiyō suru koto de gakushū ga okonawa reru kanōsei ga arimasu.

Tokuni nihongo no rikai to renshū ni oite, onrain gakushū no katsuyō o manabimashita. Kono tēma wa, watashi ga nihongo o manabu no ni yakudatsu dakedenaku, watashitachi jishin no bunka o rikai surunoni mo yakudachimasu. Watashitachi no chōmin ga kyō made hozon shite iru kichōna mono ga mada takusan aru koto ni kidzukimashita. Korera no obujekuto wa sedai kara sedai e to uketsuga remashita. Korera wa, karera no sosen ni yotte karera ni watasa retanode, shoyū-sha ni totte ōkina kachi ga arimasu. Nan'nen ni mo watatte teire sa rete iru kichōna shinajina o mite, kansha shite imasu. Korera no kichōna obujekuto ni kansuru jōhō o mitsukeru koto ga dekiru koto mo, watashitachi ga komyuniti o tasukeru koto ga dekiru 1tsu no hōhōdesu.

Watashitachi ga chokumen shite iru kono kenkō kiki wa, manabi tsudzukeru koto ga deki, chiiki shakai ni ōini yakudatsu koto o samatageru monode wa arimasen.



MASTER OF ARTS IN EDUCATION

LARITO L. HERMOSA

Ed. D. Student

REFLECTION ON CULTURAL HERITAGE MAPPING

Our cultural heritage is a significant part of every Filipino's life because it tells many things about our past, culture, traditions, beliefs and the things that we have and have been using then.

The past is important to the present and the present is also important for the future. What we have, what we experience and what we believe in today were somehow influenced by the past.

I believe that, we Filipinos are by nature people who love valuing things that we have in possession. We take good care of those things that are important to us, we do everything just to preserve them.

Just like other places in our country like Vigan in Ilocos Norte, Cebu, Fort Santiago to name few, our own province, Marinduque although a very small island province has a lot to share when it comes to cultural heritage.

Marinduque is famous and known for its Moriones Festival that happens and being celebrated during the Holy Week of every year. Aside from Moriones festival, Marinduque also has its traditional "Putong" or "Tubong".

We have here in our province at least two churches, Boac cathedral and Holy Cross Church in Sta. Cruz that are concrete and evident examples of our rich heritage. The Holy Cross Church still has its pulpit, a platform where the priest says his homily during Holy Mass during the Spanish era.



MASTER OF ARTS IN EDUCATION

Further, if Vigan has its many antiquated houses, Boac, Marinduque has also its old houses built from wood and capiz and erected during Spanish period.

And so, to at least contribute to the cultural heritage mapping of the province of Marinduque, except for the town of Boac, we students of the Graduate school of Marinduque State College taking Foreign Language 2 subject are doing this cultural heritage mapping to have a documentation of the rich culture and heritage of Marinduque as we are now on its centennial celebration.

私たちの文化遺産は、私たちの過去、文化、伝統、信念、そして私たちがこれまでに使用してきたものについて多くのことを伝えているため、すべてのフィリピン人の生活の重要な部分です。

過去は現在にとって重要であり、現在は未来にとっても重要です。私たちが持っているもの、私たちが経験していること、そして今日私たちが信じていることは、何らかの形で過去の影響を受けました。

私たちフィリピン人は、私たちが所有しているものを大切にすることを愛する人々であると私は信じています。私たちは私たちにとって重要なものを大事にし、それらを保存するためだけにあらゆることをします。

イロコスノルテ、セブ、サンチャゴ要塞のビガンのような私たちの国の他の場所と同じように、私たち自身の州であるマリンドゥケは、文化遺産に関しては非常に小さな島の州が共有する事がたくさんあります。

マリンドゥケは有名で、毎年の聖週間に行われるモリオーネスフェスティバルで知られています。マリンドゥケには、モリオーネスフェスティバルの他に、伝統的な「プトン」または「トゥボン」もあります。

私たちの州には、ボアク大聖堂と駅の聖十字架教会の少なくとも2つの教会があります。私たちの豊かな遺産の具体的で明白な例であるクルス。聖十字架教会にはまだ説教壇があります。これは、スペイン時代の聖ミサの間に司祭が聖なる言葉を言うプラットフォームです。

さらに、ビガンに多くの時代遅れの家、ボアクがある場合、マリンドゥケには、スペイン時代に建てられた木とカピスで建てられた古い家もあります。



MASTER OF ARTS IN EDUCATION

したがって、少なくともマリンドゥケ州の文化遺産マッピングに貢献するために、ボアクの町を除いて、マリンドゥケ州立大学大学院の外国語2科目を受講している学生は、この文化遺産マッピングを行って文書を作成しています。マリンドゥケの豊かな文化と遺産について、100周年を迎えました。

Watashitachi no bunka isan wa, watashitachi no kako, bunka, dentō, shin'en, soshite watashitachi ga kore made ni shiyō shite kita mono ni tsuite ōku no koto o tsutaete iru tame, subete no Firipin hito no seikatsu no jūyōna bubundesu. Kako wa genzai ni totte jūyōdeari, genzai wa mirai ni tottemo jūyōdesu. Watashitachi ga motte iru mono, watashitachi ga keiken shite iru koto, soshite kyō watashitachi ga shinjite iru koto wa, nanrakano katachi de kako no eikyō o ukemashita. Watashitachi Firipin hito wa, watashitachi ga shoyū shite iru mono o taisetsu ni suru koto o aisuru hitobitodearu to watashi wa shinjite imasu. Watashitachiha watashitachi ni totte jūyōna mono o daiji ni shi, sorera o hozon suru tame dake ni arayuru koto o shimasu. Irokosunorute, Sebu, Sanchago yōsai no bigan no yōna watashitachi no kuni no ta no basho to onajiyōni, watashitachi jishin no shūdearu marindo~uke wa, bunka isan ni kanshite wa hijō ni chīsana shima no shū ga kyōyū suru koto ga takusan arimasu. Marindo~uke wa yūmeide, maitoshi no hijiri shūkan ni okonawa reru moriōnesufesutibaru de shira rete imasu. Marindo~uke ni wa, moriōnesufesutibaru no ta ni, dentō-tekina 'puton' matawa 'to~ubon' mo arimasu. Watashitachi no shū ni wa, boaku taiseidō to eki no hijiri jūjika kyōkai no sukunakutomo 2tsu no kyōkai ga arimasu. Watashitachi no yutakana isan no guteiteki de meihakuna reidearu kurusu. Sei jūjika kyōkai ni wa mada sekkyō dan ga arimasu. Kore wa, Supein jidai no Hijiri Misa no ma ni shisai ga seinaru kotoba o iu puratofōmudesu. Sarani, bigan ni ōku no jidaiokure no ie, boaku ga aru baai, marindo~uke ni wa, Supein jidai ni tate rareta ki to kapisu de tate rareta furui ie mo arimasu. Shitagatte, sukunakutomo marindo~uke-shū no bunka isan mappingu ni kōken suru tame ni, boaku no machi o nozoite, marindo~uke shūritsu daigaku daigakuin no gaikoku-go 2 kamoku o jukō shite iru gakusei wa, kono bunka isan mappingu o okonatte bunsho o sakusei shite imasu. Marindo~uke no yutakana bunka to isan ni tsuite, 100-shūnen o mukaemashita.



MASTER OF ARTS IN EDUCATION

-Reynel John Quindoza

Good day everyone this is my reflection in our foreign language 2, Japanese language.

Cultural mapping can also be considered as one of active recreational activity where mappers can develop. Physically, mentally, socially, spiritually and environmentally, its also improves ones professional development by following the ethics of a good mappers, cultural mapping will never be tiring and boring activity if we truly appreciate the importance of it. Yes it takes time, effort and patience but it gives satisfaction for those who truly love to discover and explore various things. This activity is not only intended to find objects, structure, to visit places and the like, but most especially is to contribute to our society particularly our own locality to preserve, maintain, recognize, to have awareness and to become productive in our community the object or the heritage we gather.

Discovering things are fun and exciting we expose to field, we go out to our comfort zone, we meet diversity of people, find new friends and most of all we learn everything. I'm amaze to different cultures, traditions and historical backgrounds of the places and the objects that are still alive from the past 50 -100years. This is what I feel during the conduct of the activity. We are assigned in movable heritage and it was very challenging since it cannot easily found unlike any other heritage and large structure that are able to describe physically and give impression and description by just looking one inspection. Finding Movable heritage is like a gold which need to treasure.at first we try several times and by anticipation we don't lose hope and at last we found a person who help us a lot by his willingness and kindness to share with, by means of that it's not become difficult for us to express ourselves and to do our purpose, during the activity we also list 50 objects we've seen regardless of the age, and translate it into Japanese language, hiragana and romanji. Native words from us that are foreign to other countries. Studying Japanese culture and language are very interesting aside from I'm being a number one fan of GMA anime, it helps us to relate some object with the use of Japanese calligraphy found in products and even in movies. I know a lot cartoon characters in different anime during my childhood years That's why it's find very interesting for me to study Japanese language. At first my goal is only to find movable objects to be able to pass and to present the output, but as the time goes by I really appreciate the people who continuously care and love all the things transferred to them by their beloved relatives and I learn to value the task.

Strive hard until we succeed sometimes people found it difficult and turns to hopelessness because of several rejections, rejections is not the end but a new beginning, we always bear in



MASTER OF ARTS IN EDUCATION

our mind that it is a part of our life but we should also take note that perseverance will lead to success. Let's empower and support every activities related to cultural mapping.

I'm very grateful to experience cultural mapping and if I'm given a chance for more time and places to visit, I would always rather choose cultural mapping as my active recreational activity.

こんにちは！みなさん。これは、にほんご2についてのかんそうぶんです。にほんご。

ぶんかできちずさくせいは、ちずさくせいしゃがせいじょうできるかっぱつなレクリエーションかつどうのひとつです。にくたいてき、しゃかいてき、せいしんてき、かんきょうてきにすぐれたマッパーのろんりにしたがうことでせんもんのうりょくかいはつをこうじょうさせます。ぶんかできマッピングは、そのじゅうようせいをしっかりりかいしていれば、けっしてつかれたり、たいくつかつどうにはなりません。どりょくとがまんです。しかし、それはさまざまのこと、ものをたんきゅうしてあいするひとたちにまんぞくをあたえられます。このかつどうは、ものやこうぞうをさがしたり、いろいろなばしょをおとずれることができなくてきではなく、とくにたいせつなことはわたしたちのしゃかい、じしんのちいきにこうけんし、わたしたちのコミュニティーでほぞん、いじ、にんしきをもち、せいさんてきになることをもくひょうとしています。

なにかをはっけんすることは、たのしく、それにたいしてこうきしんをもたらし、こころをおちつかせたり、たようなひとびととで、あたらしいおともだちをさがし、なによりもたくさんのこととまなべます。わたしは、たようなぶんかやでんとう、50~100ねんまえのれきしてきなばしょやものがいまもいきつづけていることにおどろいています。これがかつどうをじっししておもったことです。わたしたちはかどりいさんをさがすというかだいがありますがこれはわたしたちにとってチャレンジしなければいけないことです。なぜならほかのいさんとちがってかんたんにみつけることができないからです。だいきぼこうぞうのばあい、ぶつりてきにひょうげんできたり、いんしょをあたえたりすることができるということ、かどりいさんをたとえるならばきんとおなじようなざいほうです。わたしたちはなんどもこころみ、きぼうをうしなわざやつとのこときょうゆうするいよくとやさしさでわたしたちをたすけてくれるひとをみつけました。そのなかで、じぶんをひょうげんし、もくひょうをはたすことはむずかしいことではありません。このかつどうでは、ねんれいにかんけいなく50のオブジ



MASTER OF ARTS IN EDUCATION

エクトをリストし、にほんご、ひらがな、ローマじにやくします。わたしたちがはなすことばは、ほかのくにではちがうことばになります。わたしにとってにほんのぶんかやげんごをまなぶことはとてもきょうみぶかいことです。わたしは、GMA アニメのファンです。これらは、せいひんやえいがにさえつかわれるにほんのしょどうのしょとういくつかのオブジェクトをかんれんづけるのにやくだちます。。こどものころから、さまざまなアニメのキャラクターをしることができたのでますますにほんごのべんきょうがたのしみです。わたしのさいしょのもくひょうはうごいているものをみつけてかだいをていしゅつするでした。しかし、じかんがたつにつれて、なにごとがあってもどんなときでもあいじょうをつねにそいでくれるかぞくやしんせきにかんしゃしたり、どんなこともじぶんでやったことにかんしゃのきもちをもつのがたいせつだとわかりました。

せいこうするまでどりよくする。わたしたちはくろうして、たいへんだとかんがえるとぜつぼうてきになるけれど、でもこれでおわりではありません。ぜつぼうははじめのいっぽです。これらはいきていくうえでけいけんし、どりよくすればせいこうにつながるのです。そしてぶんかてきマッピングにかんれんするかつどうにちからをくわえ、しえんしましょう。ぶんかちずをたいけんできたことによてもかんしゃしています。もしばしょをおとずれるきかいがあればせっきょくてきにかつどうをし、ぶんかちずをえらびたいとおもいます。

Minasan, kon'nichiwa. Kore wa watashitachi no gaikoku-go 2, nihongo e no watashi no hanseidesu.

Bunka-teki chizu sakusei wa, chizu sakusei-sha ga seichō dekiru kappatsuna rekuriēshon katsudō no 1tsu to minasu koto mo dekimasu. Nikutai-teki, seishin-teki, shakai-teki, seishin-teki, kankyo-teki ni mo, sugureta chizu sakusei-sha no rinri ni shitagau koto de senmon nōryoku kaihatsu o kōjō sa semasu. Bunka-teki chizu sakusei wa, sono jūyō-sei o hontōni rikai shite ireba, kesshite akiakisuru koto wa arimasen. Hai, jikan, rōryoku, nintai ga hitsuyōdesuga, samazamana koto o hakken shite tansaku suru koto o hontōni aisuru hito ni wa manzoku-kan o ataemasu. Kono katsudō wa,-mono ya kōzō o mitsuke tari, basho o otozure tari suru koto o mokuteki to shite iru dakedenaku, tokuni watashitachi no shakai, tokuni watashitachi jishin no chiiki ni kōken shi, watashitachi no komyuniti de hozon, iji, ninshiki, ninshiki o mochi, seisan-teki ni naru koto o mokuteki to shite imasu. Watashitachi ga shūshū suru obujekuto matawa isan.



MASTER OF ARTS IN EDUCATION

Monogoto o hakken suru koto wa, watashitachi ga firudo ni fureru koto de tanoshiku ekisaitingudesu. Watashitachi wa kaiteki zōn ni dekake, tayōna hitobito to deai, atarashī tomodachi o mitsuke, soshite naniyori mo subete o manabimasu. Watashi wa, kako 50 ~ 100-nen no ma ni mada ikite iru basho ya mono no samazamana bunka, dentō, rekishi-teki haikei ni odoroite imasu. Kore ga katsudō no naka de kanjite iru kotodesu. Watashitachiha idō kanōna isan ni wariate rarete ori, 1-kai no kensa de butsuri-teki ni byōsha shi, inshō to byōsha o ataeru koto ga dekiru ta no isan ya ōkina kōzō to wa kotonari, kantan ni mitsukeru koto ga dekinai tame, hijō ni kon'nandeshita. Idō kanōna isan o mitsukeru koto wa, takaramono ga hitsuyōna kin no yōna monodesu. Saisho wa nando ka kokoromimasuga, kitai o ushinau koto wa arimasen. Saigo ni, kyōyū suru iyoku to yasashi-sa ni yotte watashitachi o ōini tasukete kureru hito o mitsukemashita. Sono Chū de, jibun o hyōgen shi, mokuteki o hatasu koto wa muzukashiku arimasen. Katsudō-chū ni, nenrei ni kankei naku mita 50 no obujekuto o risuto shi, nihongo, hira gana, rōma ji ni hon'yaku shimasu. Hoka no kuni ni ishitsuna watashitachi kara no neitibu no kotoba. Nihon'nobunka to gengo o manabu koto wa, watashi ga GMA anime no ichiban no tanoshimidearu koto o nozokeba, hijō ni kyōmibukai monodesu. Sore wa, seihin ya eiga ni sae mi rareru shodō no shiyō to obujekuto o kanrendzukeru no ni yakudachimasu. Kodomo no koro, samazamana anime no manga no kyarakutā o takusan shitte irunode, nihongo o benkyō suru no wa totemo omoshiroi to omoimasu. Saisho wa, tsūka dekiru kadō-mono o mitsukete shutsuryoku o dasu koto dake ga mokuhyōdesuga, -ji ga tatsu ni tsure, aisuru shinseki kara utsusa reta mono subete o taisetsu ni shi, aishitekureru hito-tachi ni kokorokara kansha shite imasu. Tasuku o hyōka shimasu.

Watashitachi ga seikō suru made kenmei ni doryoku suru hitobito wa tokidoki kon'nan o kanji, ikutsu ka no kyozetsu no tame ni zetsubō ni kawarimasu, kyozetsu wa owaride wanaku atarashī hajimaridesu, watashitachi wa tsuneni sore ga watashitachi no seikatsu no ichibudearu koto o kokoro ni tomete imasuga, watashitachiha mata chūi suru hitsuyō ga arimasu nintai-ryoku wa seikō ni tsunagarimasu. Bunka-teki mappingu ni kanren suru subete no katsudō ni chikara o atae, shien shimashou. Bunka chizu o taiken dekite totemo kansha shite imasu. Motto jikan to basho o otozureru kikai ga areba, sekigyokutekina rekuriēshon katsudō to shite tsuneni bunka chizu o erabitai to omoimasu.



MASTER OF ARTS IN EDUCATION

Reflection

CHRISTIAN M. MANALO
MAED - Mathematics Teaching

Good Day Everyone!

Learning a different language feels like being a kindergarten learner starting how to read and write. In my part, it was difficult but it was exciting and motivating.

In this subject, the foreign language, we have various things to learn, not only the language of Japanese but also the culture and the heritage of Marinduque.

Our task in this subject is to learn how to write a Katakana alphabet. Engaging to this practice writing is interesting even if there are committed errors while writing. I was very eager to write it correctly. Another task is to make an electronic flashcards, translating a word and making it as a flashcard to easily memorize the word that was translated to Japanese language.

Another task which I love the most in these subject is the cultural mapping. Cultural Mapping is an approach used to identify, record and use cultural resources and activities for building communities, where communities map was important to them.

In the Municipality of Santa Cruz, we form a group to search and to identify some tangible and movable heritage object in ancient houses. While we are doing cultural mapping, we have seen old steamer, chairs, tables and closet. We took a picture for those ancient materials as an evidence for our learnings that day.

We're done searching in the town of Santa Cruz so we proceeded to Brgy. Matalaba, wherein, we have seen an old musical instrument- "Baho". This "baho" function as a good instrument in social gatherings such as wedding, fiesta and etc.

After allowing myself in every activity for this subject, I have realize that we need to understand the historical ideas and things while gathering and studying the objects and to appreciate the value of resources in our surroundings whether it is old or new for the use of future generation. Moreover, I have learned the alphabet and the way of writing in the Japanese language especially the Katakana alphabet through e-flash cards and practical writing.



MASTER OF ARTS IN EDUCATION

クリスチャンM.マナロ

MAED-数学教育

みなさん、良い一日を！

別の言語を学ぶことは、幼稚園の学習者が読み書きの方法を始めるように感じます。私の側では、それは困難でしたが、それは刺激的でやる気を起こさせました

このテーマである外国語では、日本語だけでなく、マリンドゥケの文化や遺産など、さまざまなことを学ぶことができます。

このテーマでの私たちの仕事は、カタカナのアルファベットの書き方を学ぶことです。執筆中にコミットされたエラーがあったとしても、この練習に従事することは興味深いです。私はそれを正しく書くことに非常に熱心でした。もう一つの仕事は、電子フラッシュカードを作り、単語を翻訳し、それをフラッシュカードにして、日本語に翻訳された単語を簡単に覚えることです。

これらのテーマで私が最も気に入っているもう1つのタスクは、文化的なマッピングです。文化的マッピングは、コミュニティマップが重要であったコミュニティを構築するための文化的リソースとアクティビティを識別、記録、および使用するために使用されるアプローチです。

サンタクルスの自治体では、古代の家屋にある有形で移動可能な遺産を検索して特定するためのグループを形成しています。文化的なマッピングを行っている間、古い汽船、椅子、テーブル、クローゼットを見てきました。その日の学習の証拠として、それらの古代の資料の写真を撮りました。

サンタクルスの町で検索が終わったので、Brgyに進みました。マタラバでは、古い楽器「バホ」を見てきました。この「バホ」は、結婚式やフィエスタなどの懇親会での優れた楽器として機能します。

このテーマのすべての活動に自分自身を許した後、私たちはオブジェクトを収集して研究しながら歴史的なアイデアや物事を理解し、将来の使用のために古いか新しいかにかかわらず、周囲の資源の価値を理解する必要があることに気付きました世代。また、e-フラッシュカードと実用的な書き方を通して、アルファベットと日本語の書き方、特にカタカナのアルファベットを学びました。

Kurisuchan M. Manaro



MASTER OF ARTS IN EDUCATION

Minasan, yoichinichiwo!

Betsu no gengo o manabu koto wa, yōchien no gakushū-sha ga yomikaki no hōhō o hajimeru yō ni kanjimasu. Watashi no gawade wa, sore wa kon'nandeshitaga, soreha shigeki-tekide yaruki o okosa semashita.

Kono tēmadearu gaikoku-gode wa, nihongo dakedenaku, marindo~uke no bunka ya isan nado, samazamana koto o manabu koto ga dekimasu

Kono tēma de no watashitachi no shigoto wa, katakana no arufabetto no kakikata o manabu kotodesu. Shippitsu-chū ni komitto sa reta erā ga atta to shite mo, kono renshū ni jūji suru koto wa kyōmibukaidesu. Watashi wa sore o tadashiku kaku koto ni hijō ni nesshindeshita.

Mōhitotsu no shigoto wa, denshi furasshukādo o tsukuri, tango o hon'yaku shi, sore o furasshukādo ni shite, nihongo ni hon'yaku sa reta tango o kantan ni oboeru kotodesu.

Korera no tēma de watashi ga mottomo kiniitte iru mō 1tsu no tasuku wa, bunka-tekina mappingudesu. Bunka-teki mappingu wa, komyuniti mappu ga jūyōdeatta komyuniti o kōchiku suru tame no bunka-teki risōsu to akutibiti o shikibetsu, kiroku, oyobi shiyō suru tame ni shiyō sa reru apurōchidesu.

Santakurusu no jichitaide wa, kodai no kaoku ni aru yūkei de idō kanōna isan o kensaku shite tokutei suru tame no gurūpu o keisei shite imasu. Bunka-tekina mappingu o okonatte iru ma, furui kisen, isu, tēburu, kurōzetto o mitekimashita. Sonohi no gakushū no shōko to shite, sorera no kodai no shiryō no shashin o torimashita.

Santakurusu no machi de kensaku ga owattanode, Brgy ni susumimashita. Matarabade wa, furui gakki 'baho' o mitekimashita. Kono 'baho' wa, kekkonshiki ya Fiesuta nado no konshin-kai de no sugureta gakki to shite kinō shimasu.

Kono tēma no subete no katsudō ni jibun jishin o yurushita nochī, watashitachiha obujekuto o shūshū shite kenkyū shinagara rekishi-tekina aidea ya monogoto o rikai shi, shōrai no shiyō no tame ni furui ka atarashī ka ni kakawarazu, shūi no shigen no kachi o rikai suru hitsuyō ga aru koto ni kidzukimashita sedai. Mata, e - furasshukādo to jitsuyō-tekina kakikata o tōshite, arufabetto to nihongo no kakikata, tokuni katakana no arufabetto o manabimashita.



MASTER OF ARTS IN EDUCATION

MaEd-BIOLOGY TEACHING

REFLECTION

A little language goes a long way—that is the saying that sinks into my mind when I used to listen to a Japanese lesson from a radio station during my elementary days. Excitement is really within me because my interest in learning Japanese started when my Japanese childhood friend used to send me letters written in hiragana. I find the writings so cute and I've tried to decode it with the letter of translation from her mom.

I am Khristine Lumalang. Please call me Shin. I have been teaching for almost 10 years and just reassigned recently to work as teacher broadcaster for DEPEDTV.

Amidst the global pandemic nothing stops learning for a continuing professional growth and development of MaEd students. We enrolled Foreign Language 2 and give our best shots to comply to the requirements of the course.

For Cultural Mapping, we made use of the data we gathered 1st semester to fill in the CMAP forms then divided the task as to who will make the powerpoint presentations for each CMAP forms for Intangible Cultural Heritage namely; putong, ati-atihan, loom weaving and incipit. While with regards to the completion of other outputs, that transformed me into multi-tasker version 2.0.. even though I think I was more lucky for constantly working from home I managed to work on the writing sheets and flash cards while writing module for SDO Marinduque and writing script, recording voiceovers, and taping short videos for DepEd TV.

Then ohh I have to make a vlog for the reflection and that it should be delivered in Japanese. I was like; "can I make it?" I mean, can I give proper pronunciation, diction and intonation to what I'm gonna read? We'll see how it goes, hoping that my best will be enough.

It made me realize that really that language and culture are intertwined. One cannot define or identify cultural orientations without citing variations in language. Culture encompasses everything that a social group develops or produces. Its elements are not genetically transmitted and as such, they have to be passed down from one generation to the next through communication. This explains why it is easy to adopt a certain language depending on the shared beliefs, attitudes and values.

We have come to appreciate that there is an abundant culture out there with a rich array of meaning and significance. Cultural mapping has developed in response to this need. This subject cultural mapping leads me to understanding the notion of local distinctiveness and how mapping can be a tool to help local communities have their voice heard through their involvement in the mapping process as well as help preserve the heritage of our province.

With all these, I would like to thank our professor, Randy T. Nobleza for the challenging tasks.



MASTER OF ARTS IN EDUCATION

反射

小さな言語は大いに役立ちます

-それは、小学校時代にラジオ局で日本語のレッスンを聞いていたときに頭に浮かんだ言葉です。

私はラマラング クリストイン (LumalangKhristine /ramarangu kurisutin)

です。シンと呼んでください私はほぼ10年間教えています..そして最近、DEPEDTVの教師放送局として働くために再割り当てされました

世界的大流行の中で、MaEdの学生の継続的な専門的成長と発展のために学ぶことを止めるものはありません。これは、マリンドゥケの無形および文化的資産を保護するための重要なツールおよび手法として機能します。

前学期に収集したデータを利用してCMAPフォームに記入し、無形文化遺産の各CMAPフォームのパワーポイントプレゼンテーションを誰が行うかというタスクを分割しました。プトン、アティアティハン、織機織り、そして初期。

他の出力の完成に関しては、それは私をマルチタスカーバージョン2.0に変えました..私はいつも自宅で仕事をすることがより幸運だったと思いますが、SDOマリンドゥケとスクリプトの作成、ナレーションの録音、DepEdTVの短いビデオの録画。それなら、リフレクションのvlogを作成して、日本語で配信する必要があります。私は、「私はそれを作ることができますか?」のようでした。つまり、これから読む内容に適切な発音、言い回し、イントネーションを与えることはできますか?それがどのようになるかを見ていきます。最善を尽くすことを願っています。

言語と文化が絡み合っていることに気づきました。言語の違いを引用せずに文化的方向性を定義または特定することはできません。

文化は、社会集団が発展または生産するすべてのものを含み、その要素は遺伝的に伝達されないため、コミュニケーションを通じて世代から世代へと受け継がれなければなりません。これは、共通の信念、態度、価値観に応じて特定の言語を採用しやすい理由を説明しています。

そこには、意味と意義が豊富な文化が豊富にあることを理解するようになりました。文化的マッピングは、このニーズに応えて開発されました。この主題の文化的マッピングは、地域の独自性の概念と、マッピングがマッピングプロセスへの関与を通じて地域コミュニティの声を聞くのに役立つだけでなく、州の遺産を保護するためのツールになり得る方法を理解することにつながります。

以上のことから、私たちの教授であるRandy T.Noblezaの挑戦的な仕事に感謝します。



MASTER OF ARTS IN EDUCATION

Hansha

Chisana kotoba wa oini yakudachimasu - sore wa watashi ga shogakkō jidai ni rajio-kyoku kara nihongo no ressun o kiite ita toki ni watashi no atama ni ukabu kotobadesu. Nihongo o manabu koto ni kyōmi ga atta no wa Nihon no osananajimi ga hi-ra ga nade kaita tegami o okutte kureta nodesuga, totemo kawaīnode, kanojo no okāsan kara no hon'yaku no tegami de sore o kaidoku shiyou to shimashita. Watashi wa Kurisutin rumarandesu. Shin to yonde kudasai. Watashi wa 10-nen chikaku oshiete imasuga, saikin DEPEDTV no kyōshi hōsōkyoku to shite sai haichi sa remashita. Sekai-teki ōhayari no naka de, MaEd no gakusei no keizoku-tekina senmon-teki seichō to hatten no tame ni manabu koto o tomeru mono wa nani mo arimasen. Watashitachiha gaikoku-go 2 o tōroku shi, kōsu no yōken ni junkyo suru tame ni besutoshotto o dashimashita. Bunka-teki mappingu ni tsuite wa, 1 gakki ni shūshū shita dēta o riyō shite CMAP fōmu ni kinyū shi, mukei bunka isan no kaku CMAP fōmu no pawāpointopurezentēshon o dare ga okonau ka to iu tasuku o bunkatsu shimashita. Puton, atiatihan, shokki ori, soshite shoki. Hoka no shutsuryoku no kansei ni kanshite wa, sore wa watashi o maruchitasukābājon 2. o Ni kaemashita.. Watashi wa itsumo jitaku de shigoto o suru koto ga dekita no wa kōundatta to omoimasuga, SDO no mojūru o kakinagara raitingushīto to furasshukādo de sagyō suru koto ga dekimashita marindo~uke to sukuriputo no sakusei, narēshon no rokuon, DepEdTV no mijikai bideo no rokuga. Sorenara, rigurekushon no vlog o sakusei shite, nihongo de haishin suru hitsuyō ga arimasu. Watashi wa, 'watashi wa sore o tsukuru koto ga dekimasu ka?' No yōdeshita. Tsumari, korekara yomu mono ni tekisetsuna hatsuon, iimawashi, intonēshon o ataeru koto ga dekimasu ka? Watashi no saizen ga jūbundearu koto o negatte, sore ga dō naru ka o mite ikimasu.

Gengo to bunka ga karamiatte iru koto ni kidzukimashita. Gengo no chigai o in'yō sezu ni bunka-teki hōkō-sei o teigi matawa tokutei suru koto wa dekimases. Bunka wa, shakai shūdan ga hatten matawa seisan suru subete no mono o fukumi, sono yōso wa iden-teki ni dentatsu sa renai tame, komunikēshon o tsūjite sedai kara sedai e to uketsuga renakereba narimasen. Kore wa, kyōtsū no shin'nen, taido, kachikan ni ōjite tokutei no gengo o saiyo shi yasui riyū o setsumei shite imasu. Soko ni wa, imi to igi ga hōfuna bunka ga hōfu ni aru koto o rikai suru yō ni narimashita. Bunka-teki mappingu wa, kono nīzu ni kotaete kaihatsu sa remashita. Kono shudai no bunka-teki mappingu wa, chiiki no dokuji-sei no gainen to,
Ijō no koto kara, watashitachi no kyōjudearū randi T. Nobleza ni chōsen-tekina shigoto o shite kureta koto ni kansha shimasu.



MASTER OF ARTS IN EDUCATION

MA. MONELLE R. MIRANDA

MAED- BIOLOGY TEACHING

REFLECTION

Good day!

Amidst the COVID-19 pandemic, learning needs to continue. Learning Foreign Language 2- Nihonggo is interesting yet challenging especially now that we are facing a very serious health threat where face to face instruction is not allowed.

Doing tasks like Katakana practice writing sheets and making katakana flashcards were fun and enjoyable. As part of our requirements, our group was tasked to accomplish cultural mapping forms. Since we were not able to do it the usual way, other means of getting information from reliable sources were done. It was difficult at first but since we decided to do it as a group and help each other, we were able to accomplish the forms. Learning our own culture is such an honour for it is the reflection of our soul and marks our identity. Learning in this time of pandemic may seem difficult but with positive thoughts and positive minds we were able to deal with the situation.

I am very thankful that I have done the requirements set by our professor with the help of my group mates. I would like to thank our professor for giving us this wonderful experience. And lastly to God for keeping us safe always.

良い一日！

COVID-19のパンデミックの中で、学習を継続する必要があります。外国語の学習2-ニホンゴは興味深いですが、特に直面する指導が許可されていない非常に深刻な健康上の脅威に直面している今、挑戦的です。

カタカナの練習でシートを書いたり、カタカナのフラッシュカードを作ったりするのは楽しくて楽しかったです。私たちの要件の一部として、私たちのグループは文化的なマッピングフォームを完成させることを任せられました。通常の方法ではできなかつたため、信頼できる情報源から情報を入手する他の手段が実行されました。最初は大変でした



MASTER OF ARTS IN EDUCATION

が、グループで助け合うことにしたので、形を成し遂げることができました。私たち自身の文化を学ぶことは、それが私たちの魂の反映であり、私たちのアイデンティティをマークするので、とても名誉です。このパンデミックの時代に学ぶことは難しいようと思えるかもしれません、前向きな考え方と前向きな心で、私たちは状況に対処することができました。

グループメイトの助けを借りて、教授が設定した要件を満たしてくれたことにとても感謝しています。この素晴らしい経験をしてくれた教授に感謝します。そして最後に、私たちを常に安全に保つための神に。

Yoi tsuitachi!

COVID - 19 no pandemikku no naka de, gakushū o keizoku suru hitsuyō ga arimasu. Gaikoku-go no gakushū 2 - nihongo wa kyōmibukaidesuga, tokuni chokumen suru shidō ga kyōka sa rete inai hijō ni shinkokuna kenkōjō no kyōi ni chokumen shite iru ima, chōsen-tekidesu.

Katakana no renshū de shīto o kai tari, katakana no furasshukādo o tsukuttari suru no wa tanoshikute tanoshikattadesu. Watashitachi no yōken no ichibu to shite, watashitachi no gurūpu wa bunka-tekina mappingufōmu o kansei sa seru koto o makasa remashita. Tsūjō no hōhōde wa dekinakatta tame, shinraidekiru jōhō-gen kara jōhō o nyūshu suru ta no shudan ga jikkō sa remashita. Saisho wa taihendeshitaga, gurūpu de tasukeau koto ni shitanode, katachi o nashitogeru koto ga dekimashita. Watashitachi jishin no bunka o manabu koto wa, sore ga watashitachi no tamashī no han'eideari, watashitachi no aidentiti o māku surunode, totemo meiyodesu. Kono pandemikku no jidai ni manabu koto wa muzukashī yō ni omoeru kamo shiremasenga, maemukina kangae to maemukina kokoro de, watashitachiha jōkyō ni taisho suru koto ga dekimashita.

Gurūpumeito no tasuke o karite, kyōju ga settei shita yōken o mitashite kureta koto ni totemo kansha shite imasu. Kono subarashī keiken o shite kureta kyōju ni kansha shimasu. Soshite saigo ni, watashitachi o tsuneni anzen ni tamotsu tame no kami ni.



MASTER OF ARTS IN EDUCATION

AIZA MONICA L. MONTEAGUDO
Maed Student

Reflection

“Do not let what you cannot do interfere with what you can do.”-John Wooden

Hello everyone, I am Aiza Monica Monteagudo. Amidst the pandemic, Learning must not stop. Though it is difficult for us due to some circumstances, our willingness and eagerness to learn will always want us to strive harder and break barriers.

This will be my second time doing cultural mapping, our group was assigned to work on the intangible cultural heritage in Santa Cruz. We decided to refine and update the pre-cup form that we had accomplished before. The challenge though in accomplishing this task was the poor internet connection in our place, thus connecting to my group mates was quite difficult.

My overall experience in Cultural mapping was fun for me to do because my group mates was nice and cooperative but also because I was able to learn the rich cultural heritage in our province.

反射

できないことをできることを妨げないでください

みなさん、こんにちは。私の名前はAiza Monica Monteagudoです。パンデミックの中で、学習は止まってはいけません。状況によっては難しいことですが、学びたいという意欲と意欲は、常に一生懸命頑張って障壁を打ち破ってほしいと願っています。文化的なマッピングを行うのはこれが2回目です。私たちのグループは、当時サンタクルスの無形文化遺産に取り組むように割り当てられました。そこで、以前に達成したプレカップフォームを改良して更新することにしました。しかし、このタスクを達成するまでの課題は、私たちの場所でのインターネット接続の悪さでした。したがって、私のグループの仲間とのコミュニケーションは非常に困難でした。私の文化地図作成の全体的な経験は、私のグループの仲間がどれほど素晴らしい協力的であったかだけでなく、私たちの州の豊かな文化遺産のいくつかを学ぶことができたために楽しかったです。



MASTER OF ARTS IN EDUCATION

Hansha

Dekinai koto o dekiru koto o samatagenaide kudasai

Minasan, kon'nichiwa. Watashiwa aiza Monica monteagudodesu. Pandemikku no naka de, gakushū wa tomatte wa ikemasen. Jōkyō ni yotte wa muzukashī kotodesuga, manabitai to iu iyoku to iyoku wa, tsuneni isshōkenmei ganbatte shōheki o uchiyabutte hoshī to negatte imasu. Bunka-tekina mappingu o okonau no wa kore ga ni-kai-medesu. Watashitachi no gurūpu wa, tōji santakurusu no mukei bunka isan ni torikumu yō ni wariate raremashita. Sokode, izen ni tassei shita purekappufōmu o kairyō shite kōshin suru koto ni shimashita. Shikashi, kono tasuku o tassei suru ue de no kadai wa, watashitachi no basho de no intānetto setsuzoku no warusadeshita. Shitagatte, watashi no gurūpu no nakama to no komyunikēshon wa hijō ni kon'nandeshita. Watashi no bunka chizu sakusei no zentai-tekina keiken wa, Watashi no



MASTER OF ARTS IN EDUCATION

JANICEL J. LARIRIT
MAEd-BIO TEACHGIN

FOREIGN LANGUAGE 2
DR. RANDY NOBLEZA

Reflection:

Foreign Language two Nihonggo was really new to me since my Foreign Language one is Spanish. The start of it was interesting because of the webinars regarding culture. Discovering our culture and learning Japanese words is like 3in1 coffee. Throughout our activities I realized its importance. Culture defines the people in the community. We discover that there are practices that are so unique with a certain place. These practices as part of our culture must be preserved so that the next generation will be able to know it. Likewise, I got motivated doing the cultural mapping after knowing its purpose. To be part of an activity that will be beneficial for the next generation to preserve our own culture here in Marinduque means a lot. I am so thankful with my group mates in cultural mapping because they really guide me what to do since they already have some of the data which they have gathered last semester. Discovering new intangible heritage in Sta. Cruz amazed me. It could be similar practiced with other but we had found out that it has different flavor.

On the other hand, learning Japanese words really tough at first. Yes it true it's like learning a,b,c. You have to be familiar with the katakana chart in order to write and translate English word into romaji and write in katakana. But at the later part especially during the accomplishments of the requirements needed I feel like I am enjoying it. It's hard but felt satisfied and accomplished once done. Unknowingly there are times that I am actually memorizing Japanese words. Learning Japanese words will not stop this sem. Now it feels like I'm not an empty can when it comes to Japanese language.

With that I would like to thank our Professor in the subject Dr. Randy Nobleza for giving us the opportunity to experience what we had.



MASTER OF ARTS IN EDUCATION

反射

私の外国語1はスペイン語なので、外国語2ニホンゴは私にとって本当に新しいものでした文化に関するウェビナーのおかげで、その始まりは興味深いものでした。文化に関するウェビナーのおかげで、その始まりは興味深いものでした。私たちの文化を発見し、日本語を学ぶことは、3in1コーヒーのようなものです。私たちの活動を通して、私はその重要性に気づきました。文化はコミュニティの人々を定義します。特定の場所で非常にユニークな慣行があることを発見しました。私たちの文化の一部としてのこれらの慣行は、次世代がそれを知ることができるように保存されなければなりません。同様に、私はその目的を知った後、文化的なマッピングを行うことに動機付けられました。ここマリンドゥケで私たち自身の文化を守るために次世代にとって有益な活動に参加することは、多くのことを意味します。文化的マッピングのグループメイトは、前学期に収集したデータの一部をすでに持っているので、どうしたらよいかを本当に教えてくれるので、とても感謝しています。駆で新しい無形文化遺産を発見。クルスは私を驚かせた。

他の人と同じように練習することもできますが、味が違うことがわかりました。一方で、最初は日本語を学ぶのが大変でした。はい、それはa、b、cを学ぶようなものです。英語の単語をローマ字に書き、翻訳し、カタカナで書くには、カタカナチャートに精通している必要があります。しかし、後の部分、特に必要な要件の達成中に、私はそれを楽しんでいるように感じます。難しいですが、一度やれば満足して達成できたと感じました。知らず知らずのうちに、実際に日本語を覚えていることがあります。日本語を学んでもこのセムは止まりません。今では、日本語に関しては、私は空の缶ではないように感じます。

それでは、私たちが持っていたものを体験する機会を与えてくれた、主題のランディ・ノブレザ博士の教授に感謝したいと思います。



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Hansha

Watashi no gaikoku-go 1 wa Supeingonanode, gaikoku-go 2 Nihonggo wa watashi ni totte hontōni atarashī monodeshita. Bunka ni kansuru u~ebinā no okage de, sono hajimari wa kyōmibukai monodeshita. Watashitachi no bunka o hakken shi, nihongo o manabu koto wa, 3 in 1 kōhī no yōna monodesu. Watashitachi no katsudō o tōshite, watashi wa sono jūyō-sei ni kidzukimashita. Bunka wa komyuniti no hitobito o teigi shimasu. Tokutei no basho de hijō ni yunīkuna kankō ga aru koto o hakken shimashita. Watashitachi no bunka no ichibu to shite no korera no kankō wa, jisedai ga sore o shiru koto ga dekiru yō ni hozon sa renakereba narimasen. Dōyō ni, watashi wa sono mokuteki o shitta nochī, bunka-tekina mappingu o okonau koto ni dōkizuke raremashita. Koko marindo~uke de watashitachi jishin no bunka o mamoru tame ni jisedai ni totte yūekina katsudō ni sanka suru koto wa, ōku no koto o imi shimasu. Bunka-teki mappingu no gurūpumeito wa, zen gakki ni shūshū shita dēta no ichibu o sudeni motte irunode, dōshitaru yoi ka o hontōni oshiete kurerunode, totemo kansha shite imasu. Eki de atarashī mukei bunka isan o hakken. Kurusu wa watashi o odoroka seta. Hokanohito to onajiyōni renshū suru koto mo dekimasuga, aji ga chigau koto ga wakarimashita.

Ippō de, saisho wa nihongo o manabu no ga taihendeshita. Hai, soreha a, b, c o manabu yōna monodesu. Eigo no tango o rōma ji ni kaki, hon'yaku shi, katakana de kaku ni wa, katakanachāto ni seitsū shite iru hitsuyō ga arimasu. Shikashi,-go no bubun, tokuni hitsuyōna yōken no tassei-chū ni, watashi wa sore o tanoshinde iru yō ni kanjimasu. Muzukashīdesuga, ichido yareba manzoku shite tassei dekita to kanjimashita. Shirazushirazunōchini, jissai ni nihongo o oboete iru koto ga arimasu. Nihongo o manan demo kono Semu wa tomarimasen. Ima dewa, nihongo ni kanshite wa, watashi wa sora no kande wa nai yō ni kanjimasu.

Soredewa, watashitachi ga motte ita mono o taiken suru kikai o ataete kureta, shudai no Randi nobureza hakase no kyōju ni kansha shitai to omoimasu.



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Kelvin M. Larraquel

Good morning every one!

My name is **Kelvin M. Larraquel** and this is my vlog about my experiences in foreign language course

“The fruit of your own hard work is the sweetest”

Studying nihonggo brings back my childhood memories where i am starting to learn about our alphabet. It is hard to recognize each character but as time goes by, familiarization in each character became an easy thing.

KATAKANA PRACTICE WRITING SHEETS

Katakana is one component of Japanese writing system along with hiragana and kanji. It is easier for me to write katakana characters than hiragana because it is mostly composed of straight lines.

FLASH CARDS

Flashcards help us to familiarize katakana characters. The most problematic part in creating katakana flash cards is translating each character into katakana.

PRECUP FORMS

Answering this form gives us a bit of advantage because we already map this on our previous foreign language course. We only checked whether if this practice is still active or not.

That's all. thank you



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おはようございます！

私の名前はケルビン・ララクエルです。これは外国語コースでの私の経験についての私のvlogです。

「あなた自身の努力の成果は最も甘いです」

ニホンゴを勉強することで、アルファベットについて学び始めた子供の頃の思い出がよみがえります。それぞれのキャラクターを認識するのは難しいですが、時間が経つにつれて、それぞれのキャラクターに慣れることは簡単になりました。

カタカナ練習ライティングシート

カタカナは、ひらがなや漢字とともに、日本語の書記体系の1つのコンポーネントです。カタカナはほとんど直線で構成されているので、ひらがなよりもカタカナを書くほうが簡単です。

フラッシュカード

フラッシュカードは、カタカナの文字を理解するのに役立ちます。カタカナフラッシュカードを作成する上で最も問題となる部分は、各文字をカタカナに変換することです。

PRECUPフォーム

このフォームに回答すると、以前の外国語コースにすでにマッピングされているため、少し有利になります。このプラクティスがまだアクティブであるかどうかのみを確認しました。

それで全部です。ありがとうございました



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Ohayōgozaimasu!

Watashinonamaeha kerubin rarakuerudesu. Kore wa gaikoku-go kōsu de no watashi no keiken ni tsuite no watashi no vlogdesu.

‘Anata jishin no doryoku no seika wa mottomo amaidesu’

Nihongo o benkyō suru koto de, arufabetto ni tsuite manabi hajimeta kodomo no koro no omoide ga yomigaerimasu. Sorezore no kyarakutā o ninshiki suru no wa muzukashīdesuga, jikangatatsu ni tsurete, sorezore no kyarakutā ni nareru koto wa kantan ni narimashita.

Katakana renshū raitingushīto

Katakana wa, hi-ra ga na ya kanji to tomoni, nihongo no shokitaikei no 1tsu no konpōnentodesu. Katakana wa hotondo chokusen de kōsei sa rete irunode, hi-ra ga na yori mo katakana o kaku hō ga kantandesu.

Furasshukādo

Furasshukādo wa no moji o rikai suru no ni yakudachimasu.

Katakanafurasshukādo o sakusei suru ue de mottomo mondai to naru bubun wa, kaku moji o katakana ni henkan suru kotodesu.

PRECUP fōmu kono

Fōmu ni kaitō suru to, izen no gaikoku-go kōsu ni sudeni mappingu sa rete iru tame, sukoshi yūri ni narimasu. Kono purakutisu ga mada akutibudearū ka dō ka nomi o kakunin shimashita.

Sorede zenbudesu. Arigatōgozaimashita



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ARJIL F. MADRIÑO
MAEd- PHYSICS TEACHING

REFLECTION

(ENGLISH)

Hello everyone.

Cultural heritage is increasingly identified as an important resource of a nation due to the benefits it has brought to economic, socio-cultural, and environmental aspects. I believe that is the reflection of a country because it shapes the society, as well as enriches the lives of people through the cultural significance that links us from past to the present.

Through my experiences, I understand more about a country or city through cultural mapping. Most importantly, knowing the different intangible heritage is a precious asset for the present and future generations. I learned that there are people who are willing to have the initiative in preserving the different heritage that they have inherited from their ancestors.

Cultural mapping opens my mind to look beyond and be aware of the different heritage which I do not know before. It enlightens my mind that there are things in this world that need to preserve, to develop, and share with others. It is also very satisfying to hear the different stories of the elderly person narrating their own experiences with pride and joy.

I know that everything we did is priceless because one day, we will also be a part of this history and heritage. Thank You.

(JAPANESE)

みなさん、こんにちは。

文化遺産は、経済的、社会文化的、環境的側面に利益をもたらしたため、国の重要な資源としてますます認識されています。それは、社会を形作り、過去から現在に至る文化的意義を通じて人々の生活を豊かにする国の反映だと思います。

私の経験を通して、私は文化的なマッピングを通して国や都市についてもっと理解しています。最も重要なことは、さまざまな無形遺産を知ることは、現在および将来の世代



MASTER OF ARTS IN EDUCATION

にとって貴重な資産です。先祖から受け継いださまざまな遺産を率先して保存していく人がいることを知りました。

文化的マッピングは、私が以前は知らなかったさまざまな遺産を超えて、気づくように私の心を開きます。この世界には、保存し、発展させ、他の人と共有する必要があるものがあることを私は心に思い起こさせます。また、高齢者が自分の体験を誇りと喜びで語るさまざまな話を聞くことも非常に満足です。

いつの日か、私たちもこの歴史と遺産の一部になるので、私たちがしたことはすべて貴重であることを私は知っています。ありがとうございました。

Minasan, kon'nichiwa. Bunka isan wa, keizai-teki, shakai bunka-teki, kankyo-teki sokumen ni rieki o motarashita tame,-koku no juyōna shigen to shite masumasu ninshiki sa rete imasu. Sore wa, shakai o katachidzukuri, kako kara genzai ni itaru bunka-teki igi o tsūjite hitobito no seikatsu o yutaka ni suru kuni no han'eida to omoimasu. Watashi no keiken o tōshite, watashi wa bunka-tekina mappingu o tōshite kuni ya toshi ni tsuite motto rikai shite imasu. Mottomo juyōna koto wa, samazamana mukei isan o shiru koto wa, genzai oyobi shōrai no sedai ni totte kichōna shisandesu. Senzo kara uketsuida samazamana isan o sossen shite hozon shite iku hito ga iru koto o shirimashita. Bunka-teki mappingu wa, watashi ga izen wa shiranakatta samazamana isan o koete, kidzuku yō ni watashi no kokoro o hirakimasu. Kono sekai ni wa, hozon shi, hatten sa se, hokanohito to kyōyū suruhitsuyōgāru mono ga aru koto o watashi wa kokoro ni omoikosa semasu. Mata, kōrei-sha ga jibun no taiken o hokori to yorokobi de kataru samazamana hanashi o kiku koto mo hijō ni manzokudesu. Itsunohika, watashitachi mo kono rekishi to isan no ichibu ni narunode, watashitachi ga shita koto wa subete kichōdearu koto o watashi wa shitte imasu. Arigatōgozaimashita.